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June
1941

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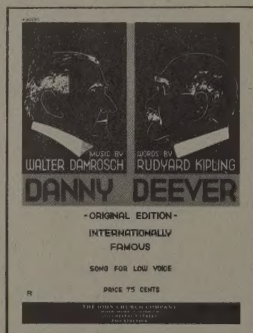
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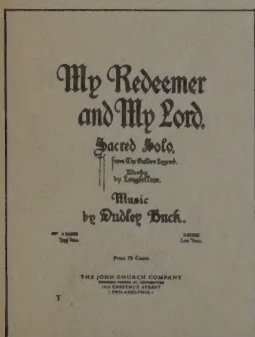
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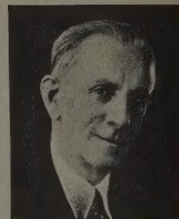
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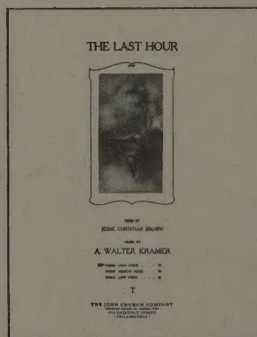
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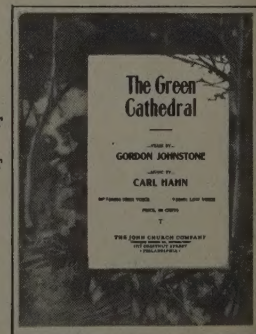
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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN
THE MUSICAL WORLD

THE CHAUTAUQUA sixty-eighth annual season, from July 6th to August 31st, includes thirty concerts by the Chautauqua Symphony Orchestra under Albert Stoessel's direction, and a series of operas in English by the Chautauqua Opera Association in cooperation with the Juilliard School of Music.

THE NEW YORK PHILHARMONIC SYMPHONY Orchestra summer concerts at the Lewisohn Stadium announce among many outstanding soloists: Yehudi Menuhin, Josef Hofmann, Jascha Heifetz, Lily Pons in a program to be conducted by Andre Kostelanetz, and Paul Robeson with Hugh Ross conducting the orchestra.

THE POCONO MOUNTAINS may soon become the summer music center of the United States. A large tract of land has been donated for the prospective Pocono Music Festival, with concerts to be given by the Philadelphia Orchestra under Eugene Ormandy. Mrs. Benjamin F. Maschal, chairman of the festival, and former president of the Matinée Musical Club, announces that plans are under way for the construction of an auditorium to accommodate about five thousand persons. The season would open in late August.

THE DAUGHTERS OF THE AMERICAN REVOLUTION recently dedicated seven carillon bells in the Washington Memorial Chapel at Valley Forge, Pennsylvania. The bells, which increase the number already in the carillon to thirty-seven, were given by Alabama, North Dakota, Arkansas, Minnesota, Mississippi, Oregon and Tennessee.

DR. EDWIN FRANKO GOLDMAN will again conduct the Daniel Guggenheim Memorial Concerts by the Goldman Band in Central Park, New York City, and in Prospect Park, Brooklyn, from June 18th to August 17th. This is the twenty-fourth year that the band has given summer concerts, which for the last ten years have been the gift of the Daniel and Florence Guggenheim Foundation. As usual, the concerts will be broadcast.



DR. EDWIN FRANKO GOLDMAN

THE PEABODY CONSERVATORY OF MUSIC, in Baltimore, Maryland, holds its annual Summer School from June 13th to August 9th, again under the direction of Frederick R. Huber, who has recently been made State Director of Music for the National Youth Administration.

YEHUDI MENUHIN, Lawrence Tibbett, and Charles Kullman will tour South America for the first time, this year. Mr. Menuhin will give twenty-five concerts in various cities, among them Rio de Janeiro, Sao Paulo, Montevideo, and Buenos Aires. Mr. Tibbett is to appear in opera at the Teatro Colon in Buenos Aires and at the Teatro Municipale in Rio. Mr. Kullman will be heard in seven performances at the Teatro Colon.



LAWRENCE TIBBETT

Competitions

A PRIZE OF ONE HUNDRED dollars and publication is offered by the Chicago Singing Teachers Guild for the best setting for solo voice of *The Mesa Trail* by Arthur Owen Peterson. Manuscripts must be mailed not earlier than October 1st and not later than October 15th. For complete information write Walter Allen Stults, P. O. 694, Evanston, Illinois. All such queries must contain stamped and self-addressed envelope, or they will be ignored.

AN APPEARANCE WITH the New York Philharmonic-Symphony Orchestra is offered by the Edgar M. Leventritt Foundation, Inc. to young musicians of the United States not less than seventeen and not over twenty-five years of age. Applications must be filed by June 15th for the contest which takes place in October. For information write to the Foundation headquarters, 30 Broad Street, New York City.

A ONE THOUSAND DOLLAR award for the amateur musical play adjudged the best work of the year by the National Theatre Conference is offered by the American Society of Composers, Authors and Publishers (ASCAP). Any resident of the United States, eighteen or over, may compete. All entries must be submitted not later than July 1st. For information write: Professor Barclay Leathem, Secretary of the National Theatre Conference, Western Reserve University, Cleveland, Ohio.

ANDY ARCARI, accordionist, recently completed a concerto for accordion and orchestra, one movement of which he played with the WPA Symphony at the William Penn High School in Philadelphia, on April 23rd.

THE AMERICAN GUILD OF ORGANISTS' second biennial convention in Washington, D. C., from June 23rd to June 27th, presents great artists of the Americas and of Europe. Walter Blodgett of Cleveland and Catharine Crozier of Rochester, New York, are two of the American performers; and Joseph Bonnet, French virtuoso, heads the list of concert organists to be heard.

GEORGE H. MENDELSSOHN, great-grandson of Felix Mendelssohn-Bartholdy, recently arrived in this country after a turbulent journey from his native Hungary. His immediate plans are to volunteer for service in the United States Army.

THE ALL-AMERICAN YOUTH ORCHESTRA has been reorganized by Leopold Stokowski for a transcontinental tour this spring, and has now been established on a permanent basis. This year's tour will take the orchestra not only across the United States, but also to Canada and Tia Juana, Mexico. On May 16th, it was heard at Carnegie Hall in New York City. Mr. Stokowski, in future spring and summer seasons, plans to take the orchestra abroad and on transcontinental tours in alternate years.

THE ESSEX COUNTY SYMPHONY SOCIETY features Paul Robeson with the celebrated Eva Jessye Choir under the direction of Miss Eva Jessye at its first stadium concert on June 3rd, with Frank Black conducting the orchestra. Efrem Zimbalist appears as guest artist, with Dimitri Mitropoulos directing the orchestra, at the second concert on June 10th; Helen Jepson, Frederick Jagel, Leonard Warren and Edwina Eustis form an operatic quartet on the June 17th program; and Alexander Brailowsky is guest pianist, with Sir Thomas Beecham conducting, on the final program, June 24th.



EDWINA EUSTIS

MISS RADIE BRITAIN of Chicago is the winner of the Boston Women's Symphony Society's competition for women composers. Miss Britain's winning orchestral work, entitled *Light*, was given its first performance on May 25th by the Women's Symphony Orchestra, in Boston.

THE ROBIN HOOD DELL summer concert series in Philadelphia, which opens on June 24th, includes such solo artists as Fritz Kreisler, Alec Templeton, Paul Robeson, José Iturbi, Lily Pons, Jascha Heifetz and John Charles Thomas. During the series of "Pops" concerts, John Barrymore will appear as narrator-to-music on July 17th; and Benny Goodman makes his debut as symphony-conductor on July 31st.



LILY PONS

GUIOMAR NOVAES recently established the Guiomar Novaes Award, whereby a young American pianist will be sent to Brazil at Miss Novaes' expense, to give a series of recitals. The pianist will be chosen through a contest to be held this summer, under the supervision of Arthur Judson, president of Columbia Concerts Corporation. The winner will sail for Rio de Janeiro in August or September. The award is Miss Novaes' contribution toward closer cultural relations among the Americas.

THE BACH CHOIR OF BETHLEHEM, Pennsylvania, sang the "Mass in B Minor" by Johann Sebastian Bach in its complete form, for the thirty-fourth time, May 17th in Packer Memorial Chapel at Lehigh University. On the sixteenth, the program consisted of seven cantatas. Soloists for the two-day festival were Harriet Henders, Lilian Knowles, Hardesty Johnson and Mack Harrell.

REINALD WERRANRATH, American baritone, and Charles M. Courboin, Belgian organist, have joined the staff of the Peabody Conservatory of Music in Baltimore, Maryland, for the coming summer.

HARMONIEN, the musical club of Bergen, Norway, carried on its musical season as usual, in spite of war restrictions, and was able to celebrate its one hundred and seventy-fifth birthday with an all-Norwegian concert, the first part of which featured the works of Edward Grieg who until his death was a member of the club.

DEEMS TAYLOR'S three-act opera, "Ramuntho," will have its world premiere during the 1941-42 season of the Philadelphia Opera Company. This will be one of seven operas in next season's schedule, all to be given in English.

(Continued on Page 410)

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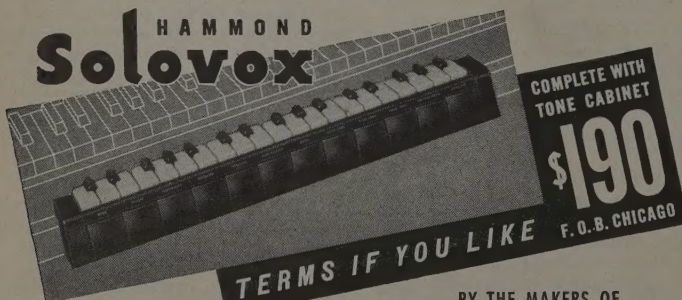
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Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1941, by Theodore Presser Co. for U. S. A. and Great Britain.

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The Economics of Piano Study

PSYCHOLOGY AND ECONOMICS are two words that we had decided to drop from our editorial work bench. Their meaning has been so loose and so generalized that, as far as the larger public is concerned, they may connote any one of a dozen things or nothing in particular.

The word "economics", however, seemed as good a word as any to label those many things which go together to curb the waste of time, energy, and money in the study of piano playing.

There is much extremely fine piano teaching in the United States. Unquestionably, we have made gratifying advances in this field. Yet, there is a very strong feeling upon the part of some outstanding "pianogogs" that there are now many dangerous diversions from the straight and narrow path. On the one hand, these are due to mistaken attempts to create "short cuts" and, on the other hand, to entertainment concessions for young people who are the pathetic anemic products of a pampered age.

Very few teachers consider the actual problem that confronts them. It is their job to take a living human being, young or old, and train that individual physically, mentally, and emotionally in the understanding of music, the technic of performance and the art of interpretation at the keyboard. These operations may be roughly classified into:

I. Learning the symbols (the notation) of music, by means of which music may be written down and then read and performed. In looking over Theodore Presser's universally used "Beginner's Book" and allowing for the possible symbols for the eighty-eight notes on the keyboard, there are about one hundred and twenty symbols and terms to be learned. However, one can play very well indeed, if he knows only half that number.

II. The training of the individual to express music written in this notation. This is the technic of the art.

III. The understanding of a vast number of things, rhythm, dynamics, aesthetics, musical form, history, harmony and counterpoint, which must be acquired in proportion to the individual's desire to make his interpretations masterly.

These objectives are not attained separately, but may be developed along parallel lines. This is, however, by no means a simple matter, because so much depends upon the receptivity of the individual.

We receive, regularly, scores of letters asking how far a pupil should advance in one or two years. This question can never be satisfactorily answered, because every indi-

vidual is different. In the case of very young children, notation is usually taught now through "music play" methods. The child finds himself getting fun out of music from the start. After a few pieces he begins to plunk out little tunes upon the keyboard and, instead of dreading his practice, he looks upon his piano as a kind of glorious fairy playground. This new procedure is fine, and it will save thousands of children for music who might otherwise be frightened away from it.

With this entertaining state of affairs for the youngsters there is, however, a hidden danger. That danger comes in the temptation to neglect the matter of regular drill which good piano playing demands. This must be done with the

scientific seriousness always imperatively and incessantly necessary. Far better to practice one measure with intense (but relaxed) concentration than a whole page without it. It is in the failure to insist upon this super-concentration as the pupil advances, that most of the waste in piano study arises.

More than this, it is from this intense concentration that the student derives most of the benefits from music study. The physiological and psychological discipline that comes from performing musical problems with minute precision, fine taste, balanced discrimination and at a high speed, cannot fail to benefit the individual and affect his mental and emotional reactions and relations. His mind, muscles and nerves are coördinated as in no other human operation, and he acquires an invaluable finish which is like that of some precious scientific instrument. His mind in its quickness of operation is no longer an ordinary mind. He learns to think with

split second accuracy at super speed.

At the outstart, there must therefore be a precise correctness of every detail in the passage selected to be played—notes, time, accent, fingering, phrasing, touch—always remembering that to repeat mistakes is the opposite of profitable practice. Therefore, get the passage faultless unless you plan to waste hours at the keyboard.

Very few people look upon the student's relation to the keyboard in the right direction. That is, they seem to think of the student as doing something to the piano. What happens, however, is exactly the opposite. The student is, as it were, practicing upon himself, upon his own mental receptivity, his own muscles, and his own nervous system. As the sculptor, blow by blow, carves out a work of art, so the student must bring into being, within himself, a musician. His future success will depend very largely upon what type



TERESA CARREÑO'S RULES

"1. Master the fundamentals. 2. Know what to do. 3. Do it."

Continued on Page 418

Music As a Social Force

By Blanche Lemmon

TO EMILY WAGNER, who came to New York in the nineties, the great metropolis seemed, like all Gaul, to be divided into three parts. There were the exclusive, luxury-padded neighborhoods where boys and girls were surfeited with comfort and advantages; the neighborhoods where their needs were amply supplied; and, last of all, neighborhoods where young bodies were undernourished, young spirits cramped, young minds subjected to bitter and warping influences. Slums, people called the latter. Horrible places. "Nice" people shrank from them.

But the aspect of this third and poorest part of the city did not cause Miss Wagner to shrink away from it; instead she looked into small dirty faces, saw squalid tenement homes, want destitution, all the evil forces that lead youth to delinquency and worse; and pity gripped and held her. Here, through no fault of their own, young lives were handicapped by poverty and misery; here, because of the accident of being born on the wrong side of the social railroad tracks, boys and girls were deprived of the joys and privileges that ought to be every child's birthright. Facts to be faced—these—instead of pulling one's skirts aside.

She was not a woman of means; consequently she could not minister to these young people's need for nourishment and clothing and clean, fit habitation; the fifty dollars rolled up in her purse was all the money she owned. But she possessed a priceless resource, she felt, in her ability to play three instruments, piano, violin, and violoncello, and she determined to pass along to these youngsters her knowledge of these. She could at least give them music—mixed with a full measure of kindness and warmth of spirit and understanding. Music would be one beautiful thing to shine among the sordid and tawdry lot that surrounded them.

To win the confidence of the boys and girls she first took a genuine interest in their play—and their playground was, of course, the street. She talked with them there and she sang with them there. Then, when the time seemed ripe, she made her offer.

"Go home and wash and come to the Bowery Mission with ten cents. I'll give you a music lesson."

They didn't wash too well, so Miss Wagner had to preface explanations about notes and rests with kindly suggestions regarding the way in which soap and water should be applied to necks and ears; she even gave demonstrations of

the vigorous manner in which it should be done. But they came and they listened to every word she said, and they loved everything this grand person taught them to do. Before the first lesson was over, they were delighted with this new and exciting chapter in their lives and eager for the next one.

And somehow they managed to come again—and again—and again.

Fifty years have gone by since this kindly woman came to New York's lower East Side to lend her aid to its boys and girls; and during these years she has passed from the scene of action. But the small acorn of good that she planted there has grown into a tall oak—the Music School Settlement. It stands on East Third Street, and beneath its shelter underprivileged youths continue year after year to find help and inspiration and pleasure and guidance. And sometimes, when the business of living is almost overwhelmingly

and overpoweringly hard, they lean against it briefly until they can get breath enough to go on again.

A Noble Motive

What Miss Wagner did for a handful of urchins the school now is doing for hundreds; and in addition it is giving them the opportunity to play in orchestras and ensembles, a chance to become competent teachers and accompanists; giving them, in a word, the advantages of a music school. But despite this wider scope and an advancement in technic, the essence of Miss Wagner's idea remains the motivating

principle: to combat the evils of their unfortunate surroundings with this uplifting force; to give them, at a fraction of its cost, the wholesome and stimulating satisfaction of having music in their lives.

To be eligible for instruction at the Music School Settlement boys and girls must be in public school or have a job, and in addition to the instrument that each one chooses to play he must study theory. There is also a rule that every pupil in the school must practice, but that regulation, like the one about theory lessons, needs

little or no enforcement. Music lessons here are not something well-to-do parents have ordered and consequently a duty to be sidestepped as often as possible with flimsy excuses to a teacher; lessons here are a privilege granted only to those who can pay small fees out of the most meager incomes or to those whose work is worthy of a scholarship—something to be worked at with a will. Even theory—sometimes branded as "deadly"—is here attacked with zeal and characteristic intensity. With the result that compositions emerge from their pencils as readily as essays do in school.

When a boy or girl plays an instrument well enough to hold his own musically, he becomes eligible for the junior symphony orchestra of about fifty members; and when he becomes more advanced and enters high school, he is eligible for the senior orchestra which is considerably larger—about seventy players. To belong to either of these or to the school chorus is an honor as well as a lot of fun, for each week these groups participate in a program broadcast over WNYC, at the station's invitation, and each month they give recitals that are attended by the public. Then, once a year, comes the pinnacle of achievement—a concert at Town Hall. To hear a capacity audience there signify its approval with a cloudburst of applause is to sense the full glory of accomplishment and to tingle with the thrill of at least corporate fame.

Soloists are chosen for these public appearance; and naturally any young person, selected for such an honor, glows with excitement and pride, particularly if the occasion is the Town Hall appearance. So, of course, Tony, an introspective lad who doesn't show his emotions very much, was throbbingly elated when he learned that at a coming Town Hall concert he would act as soloist with the Senior Symphony Orchestra. Tony had confidence in himself and knew that he could do the job well, and the school knew that he could too, which made everything satisfactory all the way around. And then, four weeks before the concert date, Tony fell ill.

Of course he was not very strong, for his family was on relief and food in their house was not at all plentiful, so the orchestra hoped at first that food could be rushed to him and the dilemma avoided when he gained strength from additional nourishment. But when they learned that the doctor had pronounced it appendicitis, that glimmer of hope flickered out. It was all terribly disappointing.

A Grand Triumph

In the hospital, however, Tony's attention centered not on his incision but on getting to that concert, and he clung tenaciously to the idea that he was going to recover in time to go through with the performance. When the doctors said, "No," he argued with them. When they said, "W-e-l-l," he pleaded. When they finally said, "Maybe," he gained strength with each inhalation of his breath. To the orchestra's astonishment he was back on the piano (Continued on Page 422)



He's Thumbing a Ride to Success

Problems of the Advanced Piano Student

A Conference with

Artur Rubinstein

Distinguished Pianist

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ARTUR RUBINSTEIN

resources to the context, where they are needed. Practice Beethoven's runs and arpeggios as part of his sonata; not as isolated finger drills, later to be inserted into a page of music.

Avoid Useless Exercises

For this reason, I advise students not to overwork at scales, standard exercises, and the like. Seventy per-cent of such work may prove useless if not actually harmful. Exercises are calculated to serve general needs, and no two pianists ever need exactly the same thing. It is better to select those passages from the great works that offer special difficulties (each pianist will select different passages, according to his own personal difficulties) and to use them as one's daily exercises. A double-third passage from one of Chopin's

Etudes is more valuable, as an exercise, than a routine practicing of the same form. To warm up my fingers, I always take some passage which has presented difficulties to me and, by the time I have been playing half an hour, I find that four very definite gains have resulted: my hands have been thoroughly warmed up; I have clarified my approach to the musical passage in question, and each time I go back to it in its context it seems less difficult; I have improved my interpretive penetration of the passage; and I have solved some technical point which offers difficulties to me, even though it may seem simple to another pianist. Each student should use his own difficulties as the basis for his drill work.

Juggler or Artist?

One of the most helpful counsels I can offer is never to play music that is too difficult. Do not tax your resources to their utmost. Students have a positive mania, it seems, for attempting immensely difficult, "showy" works. I have often marveled why some slim, undeveloped little girl of fourteen should insist upon playing Liszt's *Campanella* at an audition, when there is such a wealth of simple material that is equally worthy from a musical point of view, and just as pleasing to hear. The student, I suppose, is eager to show what she can do. Let her remember, then, that the place for sheer display is the circus and not the halls of music. Demonstrating that one can play louder or faster or more brilliantly than anybody else is on a par with displaying one's ability to lift heavy weights or juggle balls. And audiences are instinctively so sympathetic that, when they observe a young performer struggling with difficulties, they immediately become conscious of those difficulties and suffer along with the player. Surely, the goal of music is not to cause tension and suffering to one's hearers!

The pianist's tone is really a very curious thing. If we have studied the structure of the piano, we know that tone is released by the stroke of a hammer against its string. (In this, ours is one of the few instruments where mechanical elements stand between the player and his means of creating tone. The singer, the violinist, the flautist create their tones directly; the pianist touches nothing musical. He touches only a key, which releases a hammer, which vibrates the string which causes tone to sound.) It would seem logical, then, to think that all tones produced by this mechanical means should sound alike. We know, of (Continued on Page 424)

IT IS CONFUSING to offer counsels to piano students unless one limits the group of students for whom the counsels are meant. The child learning scales and the virtuoso preparing his concert program are both students of the piano; yet the necessary approach for the one would be entirely useless for the other. I propose, then, to address myself to the advanced student, who already possesses a sufficient grasp of essentials to enable him to think in terms of music. And I offer my observations solely in the light of what has been useful to me and not as any set method. My principal teacher has been experience. Since studying with Professor Barth—a pupil of von Bülow—when I was fifteen, I have had no formal teaching whatever. I have learned through observation and by developing that musical approach which is most helpful to me.

There are two ways of approaching piano study. The best is to forget pianism as such, and to penetrate to the core of the music one plays, trying to find full expression for one's own musical thoughts and to give pleasure to others. The other approach, by no means uncommon, is to concentrate on pianistic effects—brilliance, speed, and the like—to the point where music becomes simply a means of demonstrating one's powers. The first step, therefore, is to make certain what one is trying to accomplish.

I have found a tendency among students to overemphasize the importance of purely pianistic effects. If the average pupil tells you that he has just done two hours' hard work, he usually means that he has been practicing technic! Can we not encourage in our students the conviction that they are working just as hard—and much more profitably—if they sit down quietly with a score and seek to analyze its musical meaning? I have always held that technic is like money: you cannot get along without it, certainly; yet there are so many vital things it cannot buy that the best thing you can do is to forget about it, even when you possess it! It is the same with technic. You cannot exist, musically speaking, without it, but there are so many factors to which it can never give you the key that it should be clearly evaluated as a means toward an end and never considered to be anything more.

After the fundamentals of fluency have been acquired, technic should develop side by side with musicianship. It is a mistake to believe that a complete technic can be developed, as a thing apart, and then applied to musical expression at some later date. That always leads to mechanical playing. For example, do not try to practice chromatic scales and arpeggios in the hope of inserting that type of practice into the final pages of the "Moonlight Sonata", where both forms occur. In that highly romantic context, both runs and arpeggios express musical possibilities which the technical forms alone can never suggest; with the result that the passage in question demands completely new practicing in its own right. It is wiser to adapt technical

TOO MANY TEACHERS are so busy studying methods of technic that they seem to overlook an important phase of music teaching, that is, the psychological understanding of the pupil. This particular weakness on the part of many otherwise very fine teachers is responsible, to a great extent, for the great dropping off of music study by teen-age pupils.

In order to teach this age successfully, it is absolutely essential that the teacher should have some understanding of the physical and emotional make-up of the adolescent. It is a period of adjustment, physical, mental, and emotional. It is a period of great physical growth, in which a child suddenly has adult powers without adult judgment to control them. Certainly the teen-age is the most difficult to teach, but the most fascinating. It is a challenge to harness and stimulate the powers of these half-child, half-adult personalities—these paradoxes of energy and laziness, of willfulness and docility. It is a wise teacher who, realizing this dual nature, treats the adolescent as if he were a grown-up. If he is given the same consideration and courtesy that would be shown an adult friend, he will respond wonderfully to instruction.

The following rules are suggested as being most helpful to the maintenance of this adult approach in the treatment of the adolescent:

First, never put yourself on a pedestal, or assume an aloof attitude. (Psychologists say that it is only your own feeling of inferiority that you are trying to conceal by making your pupils feel of little importance.) Rather try to develop a



Miss Betelle with a group of her pupils

sympathetic attitude. This does not mean the lowering of any musical standards, but the working with him, *as a friend*, to reach an ideal. Hold up a high standard in playing, but assume an attitude of comradeship as you together work for the attainment of his goal. Such a spirit is exemplified by this incident:

A thirteen year old boy had been promised a certain grade if he could play his piece without missing a note, with the teacher sitting at his side to act as referee. Suddenly his finger wavered

above a wrong note. She cried, "Watch out!"

Then, as his finger found the right note just in time, he turned and said, "Thanks, pal."

Second, never antagonize; never say "must." Rather discuss problems with him, explaining the whys and wherefores to him. Suppose that you are giving him a new piece and that, in this piece, the first phrase permits of two different fingerings. Go over both with him, showing him why you like or dislike each, then ask him what *he* thinks, which *he* would prefer. The very fact that *he* considers the reasons for using a certain fingering not only makes him more careful, but gives him a feeling of importance and well being.

Different Classifications

Third, make a distinction in your class between the work of the adolescent and that of the younger pupil. It is very fine if you are in the position to specialize in the teen-age; if not, have junior and senior divisions in your recital programs. It is better yet to let the adolescents give entire programs.

Fourth (a rather minor point, but none the less important at times), have consideration for the adolescent's social activities. It is a wise teacher who remembers that social engagements are of utmost importance to the teens, and therefore is willing to adjust his schedule once in a great while to suit their plans. It is far better to be inconvenienced by making up a missed lesson than to let a pupil's interest wane because of a social conflict at lesson time. Imagine a twelve year old boy dashing up to his teacher in a swanky hotel lobby, begging to be let off from the next day's lesson, so that he may go with the gang to a special *matinée*; and upon her willingness to change the lesson hour, his giving her

a big hug, to the amusement of the onlookers!

Fifth, commend, if possible, before criticizing. The teen-age is particularly sensitive. Even their braggadocio is often a cover for a feeling of inferiority and sensitiveness. So at lessons, if you can possibly find anything to praise, do so before giving adverse criticism. "This passage was all right as to time and notes, but you lost an effective bit by not phrasing it carefully." "The touch was very fine in the *andante*, but don't you think that the *allegro* would sound better if every note

Teaching the Teens

By Helen Betelle



MISS HELEN BETELLE

were distinct?" Such criticisms from a teacher have a better effect than an out and out condemnation of the pupil's work not softened by a bit of praise.

Sixth, avoid forcing an issue with an adolescent. Rather discuss the matter from an adult viewpoint, and you will probably get an adult reaction. Suppose it is a matter of practicing a hated exercise; the pupil has rebelled against further practice. Do not try to *make* him do it. Rather explain why you had given it to him, telling him that you thought that he was old enough to take the discipline; but admit that you had made a mistake, and that you had not realized that he was not really quite grown-up enough "to take it." Then act as if the matter were closed. Usually the adolescent is stung by the criticism that he is not old enough "to take it" and will make a second try. If, then, he goes back to the task of his own good will, commend him for his sportsmanship.

The Self-Assertive Pupil

But, frequently, a teacher's problem is more than simply getting a pupil to practice a hated exercise; it is to cure an antipathy to music study in general. Teen-age pupils have thus been sent to the studio as a "last resort" by parents who hope that through a change of teachers a miracle may be wrought. Usually such pupils start laying down the law: "I will not study Bach, I will not play in recitals," and so on. Agree with them by saying, "That is perfectly all right. Bach is really too difficult for you now. I would rather not teach you until you are old enough (Continued on Page 418)"

Musical Development in the Philippines

By Mrs. Paz Gloria Canave, M. A.

For some years The Etude Music Magazine has endeavored to find a comprehensive article to present the progress of music in the Philippines, but the subject is so vast and so varied that we finally abandoned the idea. The following article, however, does cover the activity in one section and shows the work in a particular school which has been developed during the last thirty-five years in a religious order.—

EDITORIAL NOTE.

MUSICAL EXPERTS from many lands who have had opportunities to examine the musical talents of these interesting and delightful people, so long identified with the romantic arts of Spain and, for over forty years, associated with the practical spirit of the United States, have been emphatic in their praise of the musical attainments of the Philippines.

It is impossible in an article of this length to do more than touch the surface of the work of the islands as a whole, particularly that very important part introduced by the government of the United States through the public school system and through the various military bands.

Etude readers, however, will perhaps be surprised to see the accompanying photograph of the music building of St. Scholastica's College, "St. Cecelia's Hall", and more than surprised to learn of the thoroughness with which music is taught at this institution. St. Scholastica's College was founded in 1906 (eight years after the battle of Manila) by a group of Benedictine Sisters who arrived from Tutzing, Bavaria. Thirty years later, the college had sixteen hundred students and four hundred students in the musical department. The inspiration and development of this department was due to the remarkable skill, training and guidance of an unusual educator, Sister M. Baptista Battig, a disciple of the great pedagog and technical innovator, Ludwig Deppe. A teacher of great modesty and seriousness, arriving in Manila with very limited funds, she immediately gave two piano recitals which brought her sufficient funds to convert an old stable into a Chapel. There she began her music teaching in the Philippines, and from this very humble beginning has come the splendid institution to which she has devoted her life. Scores of active pupils in various parts of the far East testify to her ability.

At the outset she laid down the principles of

avoiding waste of time, material and money, and she insisted upon economy, punctuality and thoroughness in every undertaking. It was difficult at first to instill in her pupils, accustomed to the procrastinating spirit of the Spanish *manaña*, the thought that one of the great evils is to waste time. She possesses a vast and thorough knowledge of her subject matter, as she

pupils. If he met with a gifted young musician who was very much in earnest, he bestowed upon him or her his care, lavishly and generously. Often a lesson lasted instead of the usual sixty minutes double the time or more, and how speedily these hours passed under his interesting instruction and guidance! Sometimes, the good master used tricks to prove the attention of his pupils, and he either looked out of the window



(Above) ST. CECELIA'S HALL—The Music Building of St. Scholastica's in Manila, P. I. (Left) Six undergraduates of different races and their teacher.



or went to the adjoining room, but suddenly the careless student was frightened by a shout: "Tone singing tone, listen to it," or the like."

Various Principles

Here are a few of Deppe's theories, some of which are contrary to the very modern approach to piano technic. He used to say: "One may have the soul of an angel and yet if the seat is high, the tone will not sound poetic. The elbow must be as heavy as lead, the wrist as light as a feather." The wrist must relax, so the hand may turn upon it as upon a pivot. If the wrist is stiff, the tones will sound harsh and dry. All strength must flow down from the shoulders, through the muscles of the upper arm to the very tips of the fingers. The knuckles are made invisible by curving the fingers slightly in such a way as to make the hand become a plane. It looks so pretty and, as Deppe used to say: "What looks pretty is correct." The fourth and fifth fingers are often used, in order to strengthen them and to get a straight line from the elbow to the outer finger. The wrist is held slightly higher than the fingers, with the elbow heavy, a bit lower than the wrist.

These same thoughts were embodied in prin-

is acquainted with the works, the styles and the lives of nearly all of the composers, including the ultra-modern writers.

Of her master, Ludwig Deppe, Sister Baptista has this to say: "Ludwig Deppe relinquished the directorship of the Berliner Kaiserliches Hoforchester and dedicated himself entirely to teaching the art of piano playing. He was one of the most amiable and patient of teachers, a true and excellent pedagog, working only for art's sake and restlessly pondering about the progress of his

ciple in Amy Fay's notable book, "Music Study in Germany." Sister Baptista insists upon the following principles: "In playing scales the hands are always prepared from above by lowering them gradually until the correct position is secured on the third degree of the scale. Each finger turns on its key as on a pivot and all the fingers contract towards the finger that is pressing down the key, to give it additional strength. The consequence is a beautiful, singing tone. In playing chords, the fingers prepare from a height of about thirty centimeters, spread over the keys they want to strike. The tension released, the hand falls upon its finger tips with the inner side of the hand slightly bent, the wrist sinking gradually and the hand lifted by the means of the wrist. We distinguish four motions: preparing, falling, sinking and rising. *Staccati* are produced in the same way but in a quick motion according to tempo."

Through the years Sister Baptista, who has taught hundreds, including many of the best musicians of Manila, has developed an unusual lesson plan for her students which is in many ways distinctly different from her artistic confrères in other parts of the world.

Every lesson begins with a short prayer, "Each tone for the Glory of God." Then comes the "oiling of the fingers," as she calls the finger exercises. They are adapted to the various needs of the individual pupil; arpeggios of dominant seventh and diminished seventh chords and scales, and always in a slow and singing way at first. She says, "Never hit the keys, but press them down firmly in *legato*; otherwise your tones are dead, they neither sing nor vibrate." In studies, she never allows the slightest mistake in rhythm, fingering, position; she will ask a pupil to repeat a passage many times, until the effect is satisfactory. She often repeats Rubinstein's words: "The pedal is the soul of the piano, but you abuse it. How unclear this passage sounds," and she will push the pupil gently aside to illustrate it, slowly and repeatedly. To emphasize the above mentioned principles, she suddenly draws from her desk *The Etude* or the "Musical Essays in Art, Culture, Education," and reads a paragraph on

tone, pedal or concentration, adding with a twinkle in her eye, "Do you believe me now, when others say the same? I hope you do." With preference she opens the book, "Great Men and Famous Musicians" by Dr. James Francis Cooke, and reads from the chapter which deals with de Pachmann:

"Yet I always felt there was something which impeded the message, something which clogged up the lines of muscles and nerves. This very thought preyed upon me for years. I could not sleep at night because of it. I discovered that the whole trouble lay in the wrist. The wrist was not free," and so on. De Pachmann found that the hand must be on a straight line with the arm. Is this not the very same principle advocated so ardently by Deppe? De Pachmann was a genius who discovered it probably by intuition and reflection.

The Master Quoted

When a pupil has no tone Sister Baptista will often say, "Leschetizky used to say that Rubinstein's tone was so warm and so beautiful that the former always wept when he heard it. Did you ever weep when you had no tone?" With Leschetizky, you hear her sometimes say loudly: "But tone, more tone. You have 'paper fingers.' Go home and practice on a 'closed piano.'" Indeed, one of the candidates for the Eighth Grade Recital, who came for a trial before the directress, was decisively dismissed with the words: "You have nothing in your finger tips; how can you dare to appear before the public?"

However, the pupil's teacher revived her courage and tried the last resource. Three weeks practicing on a "closed" piano, four hours a day. The result was astounding. The audience admired

her beautiful touch, her original way of interpreting the compositions. We see again that on the way to perfection there is no short-cut. Tireless effort, patient perseverance alone will lead to the desired goal.

"Think, feel, picture to yourself the musical setting of a composition before beginning to play." Thus she reminds the student when interpreting a piece. "If a master, such as Beethoven or Liszt, should listen to you, what would he say? He would shake his head, or run away as soon as he had heard your chords!" One of the teachers said, after a recital: "We can never be satisfied," and was answered by Sister Baptista, "Indeed we may not be; there is always scope for improvement."

The use of the various degrees of intensity, from *ffff* to *pppp*, as recommended by Rachmaninoff, and the difference in tempo from *grave* to *prestissimo* are also resorted to in "refining" a composition. The *rubato*, *ritenuto*, and *ritardando* are especially drilled and practiced; they must be natural and artistic and not sudden and unprepared. Sequences should be played as echoes, or vice-versa; soft passages depend upon firmly controlled fingers; *fortissimo* passages should be full, deep, stately or passionate; *pianissimo* passages should sing or sigh, and vanish like a dying swan or the setting sun, leaving

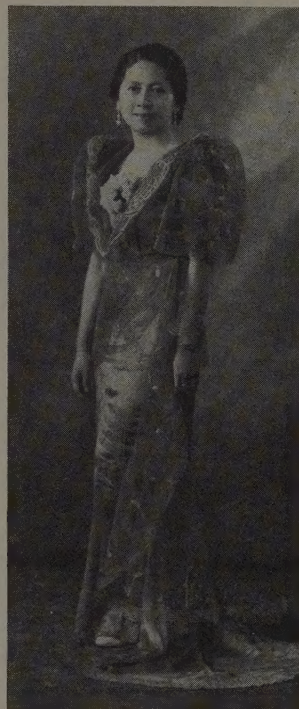
the audience breathless and spellbound.

Unfortunately, Sister Baptista, has—as directress and teacher in piano, composition and other musical sciences—time for comparatively few advanced students and post-graduates. However, twice a year she examines all the four hundred students who are instructed by members of the large staff of the Music Department of St. Scholastica's College, who are in turn trained by the directress personally. Several of these teachers have the degree of Bachelor of Music.

Comprehensive Requirements

The course of music study at St. Scholastica's resembles that of leading music schools in other lands; the examinations in the four year course for the degree of Mus. Bac. are exacting and comprehensive. The school has enthusiastically employed *The Etude* for years, in its regular educational work. It makes the following statement:

"Since we are using no special textbook in the courses in Music Appreciation, *The Etude* is one of the most valuable of reference magazines. Articles are discussed, compared, 'digested.' Examination questions call for review. In the Method Lesson, the Teachers' Round Table and articles on Principles of Teaching are well considered, memorized and—most important of all—put into practice. During the piano lesson, some inspiring sentences are read, in order to give the pupil new ideas, new stimuli. We all, teachers and pupils alike, make *The Etude* our 'musical' companion. With joyful expectation we look forward to the next number which, of course, arrives always at the end of each month here in the far-off Islands. We all reap much fruit for our teacher's career by (Continued on Page 410)



A sweet girl graduate at St. Scholastica's.



The Philippine Army Orchestra with Miss Lourdes Villancieva as solo pianist. The orchestra is under the direction of Mrs. Villancieva.

IN BUSINESS, time is money. Of course the word, time, means a short time. In other words, speed is considered a very desirable quality in the workman as well as in the business man. Many men of business, who know nothing about Shakespeare, are nevertheless firm believers in *Macbeth's* maxim:

"If it were done, when 'tis done, then 'twere well
It were done quickly."

But every teacher and educator knows that speed and thoroughness are enemies. Many a talented pupil fails in the long run because he sped too quickly over the groundwork of his technic. In his case time was not money. It proved to be an endless worry throughout his life.

This impulse to go quickly rather than deeply has been a characteristic of youth since time immemorial. Moreover, speed is the order of to-day.

Unfortunately, this spirit has invaded music. It impels us to play the older classics at a speed which would amaze and enrage their composers. The philosopher, Herbert Spencer, who was keenly interested in music, wrote: "Music performers and teachers of music are corrupters of music." He gives his reasons for making such a paradoxical statement, and ends his article as follows:

A dominant trait of brilliant musical execution is rapidity. A Salterello or a Tarantelle is easy enough, provided it be played slowly. The skill is shown in playing it with great speed. The result is gradually to raise the standard of time, and the conception of what is the appropriate time is everywhere being changed in the direction of acceleration. This affects not pieces of display only but pieces of genuine music. So much is this the case that habitually when ladies have played it to me I have had to check them—Not so fast, not so fast!—the rate chosen being usually such as to destroy the sentiment.

So ingrained has this habit of speed become that, if the greatest authority on speed in the world played the music of Scarlatti, Bach, and Couperin at the speed the composers had in mind, music students of to-day would inform the authority that he was playing much too slowly.

But if this authority was also a sensitive musical artist, who interpreted the old music with all the grace and charm which it was meant to express, the students would be astonished at its beauty, cheerfulness, and humor. They would soon discover that to perform this music with the grace and poetry its composers intended is a far more difficult feat than to play it very fast. Because the difficulty of acquiring finger skill is so great, at the beginning of a student's career,

How Fast Shall I Play It?

The Rhythms and Speed of the Classics

By Clarence Lucas

he naturally lays too much importance on technic. Of course, without technic no interpretation of any kind is possible. It is only when the student becomes the artist that he sees interpretation as the great end of all technical skill. And in developing his interpretative powers, it is most important that he give much thought to time.

The question at present is to determine the speed the composer had in mind. For speed is relative. Fast walking is not fast skating. And it is the same with music. Many modern pieces are intended to be taken at a very rapid pace. They would be lifeless if played slowly. But that is no reason why the *Overture to Mozart's "Figaro"* should be played at the absurdly rapid speed most orchestral conductors now choose.

The scherzos of Beethoven's symphonies are intended to be fast. But the minuets from Haydn's symphonies are a different matter. They belong to a slower

and more courtly world. We have no more right to alter a composer's speed than we have to change his melodies or harmonies. Some minuets may be faster than others. But no minuet should move as fast as the fleeting scherzos of Beethoven.

The student may ask: "How can we learn the exact speed desired by the classic composers?" That is a question which is difficult to answer. A very long culture is necessary before one can feel and understand the thought and style of a remote period. We often hear it said that only a Frenchman can interpret Berlioz and Bizet properly. And most people believe that an interpreter of Chopin should have some Slavonic blood in his veins. If this is so, then we can understand how difficult it is for us to hear the music of the old masters correctly played, for no pianist of the period is alive to play it for us. We have to get along as best we can, Spaniards interpreting Debussy, or Americans interpreting Chopin.

No modern literary scholar would feel secure

in writing a thousand words in the language and manner of King James' English Bible. And the modern pianist is not asked to compose music in the style of Scarlatti or Daquin. It is difficult enough to play their works properly. Daquin, who was the most highly esteemed organist in Paris, two hundred years ago, is known to the musical public of to-day by his *Cuckoo*, written for the harpsichord and now played on the piano. Yet the modern French pianists play Daquin's *Cuckoo* as rapidly as any of their foreign rivals.

The *Cuckoo* can be heard during April and May in the woods and meadows of England, France, and Germany. He sings to-day at exactly the speed employed by Beethoven in the slow movement of his "Pastoral Symphony." Imagine how the atmosphere, the subtle charm and poetry of that supremely beautiful scene by the brook would vanish if conductors took that movement at double the speed intended by Beethoven! Yet that is exactly what pianists do to the *Cuckoo* by Daquin. Instead of the call of the cuckoo, accompanied by a kind of idealized rustling of leaves and murmuring of waters, we hear two sharp, brisk tones accompanied by a dry and rapid rush of notes like a daily finger exercise by Czerny.

Unfortunately, we have no little bird to fly to us with proof of Scarlatti and Couperin speed. But, knowing that the pace is always being accelerated, and guided by the internal evidence of the music itself, we will certainly find that the compositions of the old masters are played with far too much speed and far too little sentiment. The many little ornamental notes, hung like pearls around the melody, were not put there to make the passages difficult to play but to be heard by the audience. And to play them as rapidly, distinctly and neatly as the composer meant them to be played is more difficult than to smother them and play the rest of the composition very fast. It is wiser not to play this music at all than to modernize it.

"Modernizing" Schubert

Another composition which is now completely ruined by the furious speed at which it is played and sung is Schubert's *Erlking*. The rhythm of those pulsating triplets in the piano part is killed by the pace. The action of the piano will not respond to the rapidity of the repeated notes. The accompanist is frequently obliged to simplify the repeated octaves by playing them as broken octaves, first the thumb and then the little finger. Naturally, the vocal part is easier to sing at the increased speed; for declamation does not require the breath control necessary for long notes sung *legato*. The song is ruined by the singer, who often mistakes his physical strain and nervous excitement for musical enthusiasm and is surprised that his hearers' response is so cold. The



CLARENCE LUCAS

A portrait by his son Milton Lucas

reason is that the audience has been robbed of the true musical charm of the composition.

As late as the year, 1878, Liszt played the accompaniment of Schubert's *Erliking* for a famous singer at a musical party in the home of the Parisian piano maker, Erard. The account may be found in the memoirs of the French organist, Charles Widor, who was present. He says that Liszt played it with that "slow and divine rhythm which captivated us." And then Widor added: "To-day speed spoils everything. The rhythm is that of a taxi."

Liszt's transcription of Schubert's *Erliking* was made for the slower rhythm. Without the accents the rhythm is enfeebled. The hammers cannot strike the wires with force, unless they drop back far enough from the wires. And in this piece again the performer often deceives himself into believing that his physical tension in overcoming the difficulties of the transcription gives musical pleasure to the audience.

It is also true that a steady and well marked rhythm, at a moderately fast pace, sounds faster than a rushed and jumbled rhythm at a more rapid pace. The pianist who has the necessary technical skill to play Liszt's transcription of Schubert's *Erliking* can prove for himself that a performance of the piece at Liszt's tempo, and with the first note of the triplets well marked, will sound more nervously energetic and agitated than a much faster and unrhythmical performance. Anton Rubinstein, who said that this was Liszt's finest transcription, always played it at the Liszt speed, which was considerably slower than the speed at present in vogue among vocalists.

This question of speed, however, is one which will never be answered satisfactorily. The composer is more or less sure of having the notes of his composition played correctly. But he can never be certain of the tempo at which the composition will be rendered. The temperament of the performer makes the difference. A striking example is offered by the performances of Wagner's "Tristan und Isolde" in Wagner's Bayreuth Theatre. Felix Mottl and Arthur Nikisch were contemporary conductors, both of whom had presumably come in contact with the composer, or were at least familiar with the Bayreuth tradition. Yet "Tristan und Isolde" is reported to have taken nearly half an hour longer to perform under Mottl's leadership than under that of Nikisch. Both these men would have resented any tempering with the composer's melodies, harmonies, or orchestration. But Wagner's speed might have been different from the speed of either Mottl or Nikisch.

Know the Spirit of the Times

This only goes to show how necessary it is for the musician to study the characteristics of the period to which the old music belongs. The tempo cannot be put on paper with precision. The metronome was not yet invented, when the classics were composed, and it did not come into general use till long after it was invented. The metronome markings on modern editions of old music have been put there by modern editors and, like nearly all metronome markings, they indicate either a speed which is very much faster than the composer's, or give the fastest speed at which the composition should be played. Hence it is always safer to reduce the metronome number. The metronome, however, should be used from time to time to ensure steadiness of rhythm. Many pianists are afraid this will make them play in a mechanical manner. But steadiness of rhythm is the basis of all old music. (Cont. on Page 416)

What the "Little Mother" Did

In Which the Great American Baritone Tells Why Students of Singing Should Study the Piano

By Lawrence Tibbett

WHO WAS IT THAT SAID that it is not the big things in life, but the little things, which decide destinies? Anyway, that is how it worked out with me. I was able to take advantage of my big break when it came, not, as most people suppose, because of my voice, but because of something I considered of comparatively small importance.

It all started when I was a lad and didn't know I had a voice. In fact, during my boyhood I was racked with indecision about what to do with my life. I wanted to be a doctor, an actor, a cow puncher, and to risk several other equally divergent professions; and it was not until after I was married that I decided to gamble on my voice.

In the meantime, there was mother and that early incident that will always be etched on my memory. I was six years old and only too well recall the day when some very solemn looking men came hesitatingly to our modest home in a California oil town and knocked timidly on the door. Young as I was, I could sense in that knock a premonition of tragedy. Mother seemed to sense it, too, as she went to open the door. The men had come to inform us that dad, a sheriff, had been shot and killed by some bandits he was trying to round up.

From then on life was pretty hard for mother, who now had to support her family; and so we moved to Los Angeles in order that there would be more opportunity for work. But mother had decided on one thing regarding me; that I should have musical advantages, specifically piano lessons, which she had always craved and which had been denied her in her youth. I now realize what a sacrifice this meant to her, to scrape up enough money for a piano, a teacher, and then to stand over me while I counted 1-2-3-4. Nevertheless when little mother made up her mind, there was no backing down. Incidentally, I think

I inherited from her something of the same tendency. Thank heaven!

But at the time music was farthest from my thoughts. I had an insatiable curiosity about life and read everything I could lay my hands on. After my daily chores about the house were done, I liked nothing better than to sprawl out in a hammock under the apple tree, with a book. And how I hated it when my mother broke in on these engrossing siestas with, "Lawrence, come in and do your practicing." I could see no reason or logic in piano practice; I detested it heartily; I wanted to be an actor, anything but a player of the piano. But mother was adamant; and I knew there was no use arguing.

In the meantime I grew up, did some singing in church, some itinerant acting, in fact, did anything to make a little money. About this time I was strongly advised to do something with my voice; and, although still torn between this and that as a career, I finally decided to gamble on it, borrowed two thousand dollars and came to New York to study.

My teacher in New York, Frank La Forge, took me in hand; and, after a period of preparation and several trials, a contract at the Metropolitan Opera House was finally secured. As with all newcomers, I was given only minor rôles; and although I did the best I knew how with these, I had no idea my big chance would come so suddenly.

On a Tuesday morning at rehearsal, out of a clear sky, I was asked if I could sing *Valentine* in "Faust," the former singer of this part being confined in bed with a bad cold. "Sure," I thrilled with all the bravado of youth and inexperience. The truth is that I did not know one note or word of the part, and the opera was scheduled for Friday night—just three days away.

When I left the opera house that morning although elated with the idea of singing a major rôle, I had a sinking feeling in the pit of my stomach. In my indecision I questioned, "Could I learn a part in three days, on which many had spent at least three months of preparation? Maybe I would do better to back out now before making a complete fiasco? No, I would go through with it, even if it ruined all future chances of a singing career. My reputation was at stake."

Grabbing the score, I rushed home, sat down at the piano and began pounding out a whole opera, learning not only my own part but also the other parts, so I would know when to come in. And if you don't think this is a job, try it some time. I spent the better part of three days and nights glued to that piano stool, tapping, endlessly tapping out the time with my foot, literally beating the parts, the cues, and all details, into my memory. It is a wonder the neighbors in the apartments where I lived did not have me put out.

Well, the results of that Friday night have been told many times. I did not know how I had been received until I was dragged from the dressing room, in process of taking off my "make up." And I did not fully realize it until the next morning papers arrived.

Then it was that I began thanking the "little mother" for insisting that I learn to play the piano; for, without that ability, so painfully acquired in early life, I would never have been able to accomplish the feat of learning a whole opera in three days. And so I would have "muffed" my big chance when it came. The vocalist, or the player of a melody instrument, who does not know the importance of a fine working knowledge of the piano, is often at a great disadvantage when coming into competition with others who have had this advantage.

"You Can't Get Away From It!"



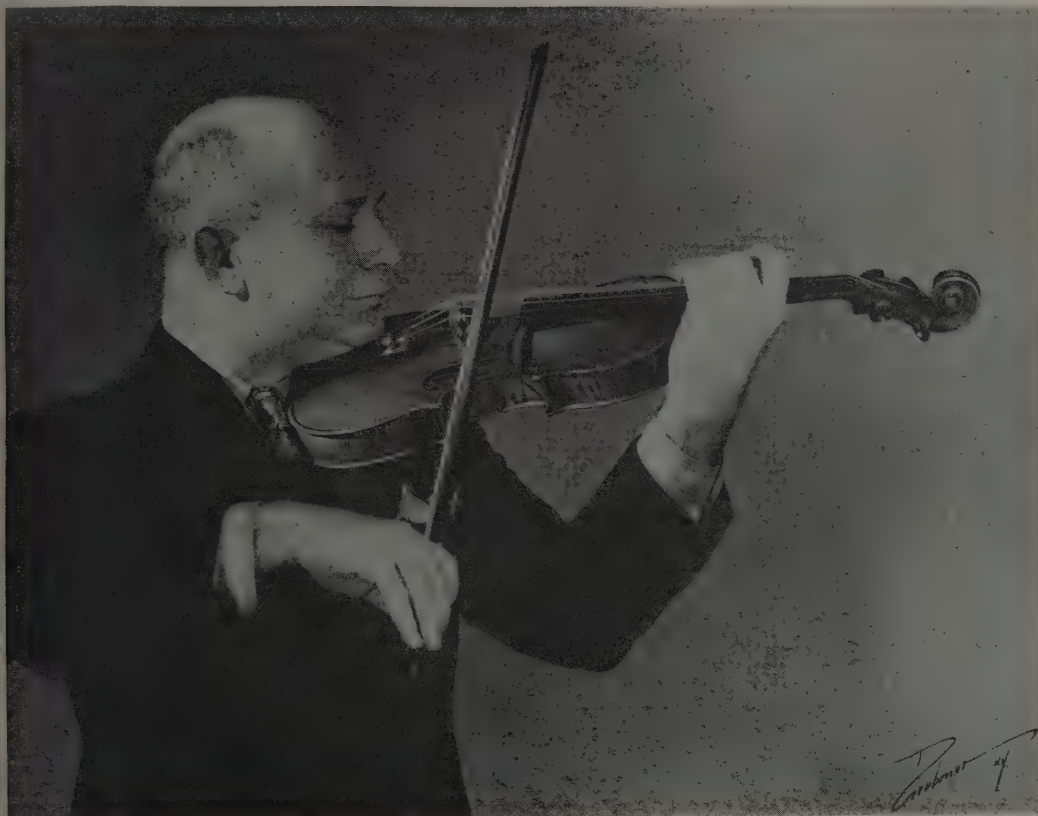
A radio in each seat cushion is the latest innovation for passengers on Gulf Transport's new "Radio Rebeliner." The music played on each seat can not be heard in the adjoining one.

Making Practice Profitable

A Conference with

Mischa Elman

World-Renowned Violinist



MISCHA ELMAN TO-DAY

Secured Expressly for THE ETUDE by RUPERT HOLDERN

IN SPEAKING OF VIOLIN STUDY with any young student, he immediately questions in terms of *what*. *What* shall I do? *What* exercises shall I study? *What* shall I play? It seems to me that this is the wrong way to go to work! *What* you practice is of secondary importance compared to *how* you practice it. You may play scales, fingered intervals, formal exercises, or passages from a major work, and the good you derive from them will stand as a plus or a minus quantity, depending upon the manner in which you work.

I believe in individualism in music. In other words, no one set method of instruction or of practicing can ever be laid down to conquer the problems of every violin student. The system that is good for one pupil may be quite unnecessary to

the student who enters the teacher's studio after him. That is because music is not a single gift, but a series of gifts. First and most important is the inborn sensitivity to music itself. Either a person has that, or he has not. The finest teaching in the world can never create genius; it can, however, greatly develop natural endowments. That is why it becomes important to study each set of natural endowments as they appear. Most of us make the mistake of thinking that the in-born spark is the whole story. Actually, it is not.

Natural musicalness is always accompanied by further phenomena, and these must be carefully analyzed. Six pupils of equal musical endowments will develop along six different lines. One may have a strong sense of rhythm; one may possess hands of such physical structure that technical

difficulties come naturally to him; one may acquire a fine trill with next to no effort, and so on. Hence, each one must be dealt with individually, both to develop strong points and build up weaker ones. For that reason, I am loath to think in terms of any single system or practice routine that could apply to all violinists. For the same reason, I feel that the greatest service a teacher can render his pupils is not to cram their heads full of facts; but to study them, to chart their individual aptitudes, and ultimately to draw forth from them the best of which they are individually capable. That is where hard work comes in, for teacher and pupil alike.

A good teacher will gladly take the time and effort to plan a system of instruction for each individual talent that comes under his care, even if that system is never again applied. A good student, in his turn, will accept the course of study planned for him, realizing that it is more valuable to work at his difficulties than to polish up (or display) his strong points. There is far more credit in conquering obstacles than in swimming lightly along the line of least resistance. That, precisely, is what practice is for. Let the student remember that he is not practicing in order to learn a "piece" or to please a teacher, but to make himself a better musician.

Value of Self-Criticism

There is only one way to make the practice hour profitable. That is through alert, aware self-criticism. I cannot over-emphasize the importance of learning to split one's person into two halves, as it were; one half concentrating on performance, while the other half sits back listening to the result in impartial, objective criticism. The advantage of this lies in the fact that listener and performer have identical standards. The half-of-you that listens knows exactly what the half-of-you that plays is trying to express—which is not always the case when the performer stands upon the stage and the listener sits in the audience! Intelligent practicing consists of three steps: (1) the formulation of what you wish to say; (2) the effort to express this idea through your playing, plus (3) a simultaneous and dispassionate appraisal of the points that go well and the points that go badly. Only on such a foundation is progress possible. Fortunately, no human being can build this foundation for you, except yourself.

How are you to criticize playing? What generally happens when we criticize a performance (our own or someone else's) is that we judge playing in terms of some other playing. If we hear an interpretation of a Beethoven sonata that pleases us, we unconsciously measure future interpretations by that standard. When we say that Mr. Y does not give as satisfying a rendition as Mr. X, what we really mean is that we approve of Mr. X's version and that Mr. Y's is different from it. This is a natural, but also a dangerously critical attitude in which to fall. It is particularly dangerous for the student (or the performer), because it dulls him in thinking out his own interpretations. There are many ways of interpreting music, and none is right and none is wrong!

Never try to play "like" someone else, no matter how eminent he may be. It is an excellent thing, of course, to select a model of playing, but that model should be chosen in terms of *how he does it* rather than in terms of *what he does*. It is quite legitimate to imitate fingerings, methods of bowing that seem more effective, color nuance, and similar means of showing you how to release musical interpretations. (Continued on Page 414)

Morning Music and What It Meant

Some Interesting Little Known Facts About Ancient
Concerts and Their Givers

By Clement Antrobus Harris

NOT ALWAYS WERE CONCERTS held in the evening and after eight o'clock, which is quite customary. The change is, of course, due to the development of artificial lighting. When people were dependent upon daylight, the hours of meeting in winter were necessarily much earlier and, in summer, with sixteen hours to choose from, more varied. Those were the days of the *aubade*, a term which many modern people, who would have no difficulty in telling us what a

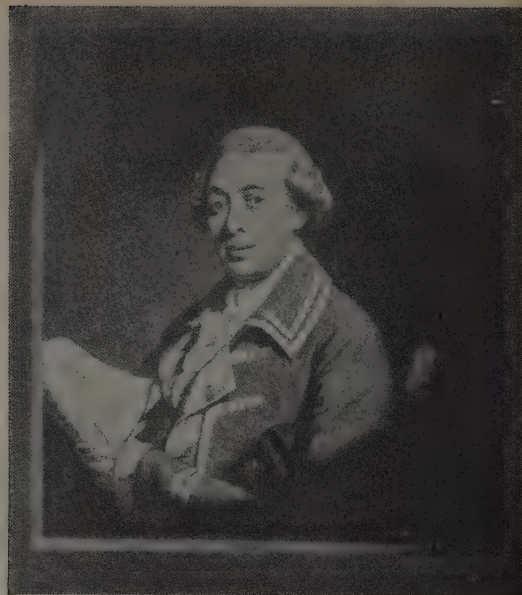
ing a whole day—like those held on November 22nd in honor of St. Cecilia, which date certainly from 1571 and probably much earlier, and the great choral festivals which are said to have sprung from them and to have lasted several days—naturally began in the morning.

The English term "Hunt's up" is an equivalent to the French *aubade*. That many sided man, Charles Butler, parson, bee keeper, musician, and scribe, in his "Principles of Musick" (1636) defines it simply as "morning musick," but the expression was particularly associated with a musical welcome to a newly married wife; and Cotgrave, writing thirty years later, seems to know of no other meaning. It is to this that Gay, of "Beggars' Opera" fame, refers:

Here rows of
drummers
stand in mar-
shal file
And with their
vellum thun-
der shake the
pile,
To greet the new-
made bride.

But morning concerts were not confined to those of the "Hunt's up" type. In one month, July, 1733, and in one city, Oxford, two concerts of the ordinary kind took place, one given by the University Pro-

fessor of Music at 6 A. M., and the other by "Mr. Handel" at 9 A. M.; and in neither case does any surprise seem to have been expressed at the early hour. Indeed, the former was expressly described as "successful." As modern instances, the morning concerts given by the London Musical Union from 1844 to 1880, those given by Spa orchestras, and the breakfast programs over the radio may



TENDUCCI

be cited. Some of these are quite ambitious.

In the seventeenth and eighteenth centuries, as suggested by Gay's lines just quoted, the *aubade*, like its congeners, the *nocturne* and *serenade*, had acquired an instrumental character. This it has not entirely lost, for two such recent composers as Schulhoff and Stephen Heller have each written a movement in this form.

Afternoon Concerts

Of concerts given in the afternoon, the earliest of which we know the hour were those announced in the following advertisement from the *London Gazette* for December 30th, 1672.

At Mr. John Banister's house, now called the Musick-school, over against the George Tavern in White Friars, this present Monday, will be musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future precisely at the same hour.

As is well known, these music meetings are often regarded as the first concerts in the modern sense of the term. This is because they were the earliest which were open to the general public on payment of a fee. The coin which thus was the first to unlock the doors of a concert room was a shilling. The fee charged by Handel for the already mentioned concerts at Oxford was at first five shillings and later three shillings.

Closely following Banister's concerts were those of Dietrich Buxtehude at Lubeck, known as *Abendmusiken*. They were, however, in the nature of what we should now call an organ recital, rather than a concert (though the program was not confined to organ solos), being given in the *Marienkirche* after the usual service. They began at 4.30 P. M. Handel's concerts at Oxford, in 1733, usually began at 5 P. M. or 5.30.

The famous series of concerts arranged by Thomas Britton, the "Musical Small-coal (charcoal) Man," over his shop in London, which were maintained for thirty-six years (1678-1714), must be mentioned here, for they were the first subscription concerts. Admission was at first free, but later on a charge of ten shillings a season was made. Seventy years later, for the concerts given in the Music Room at Oxford, built in 1748, the fee had doubled, a guinea being charged, with an additional shilling for each admission.

Scotland affords us (Continued on Page 423)



A SUNDAY CONCERT IN 1782

Courtesy of the publishers of *The Oldest Music-Room in Europe*, a monograph on the Oxford Music-Room by Rev. J. H. Mee, Mus. Doc. Of the 13 figures I take those standing from left to right, to be a harpist; gentleman holding copy of music for performers in front of him; player on "kit", a diminutive fiddle (which he holds against right shoulder); oboist; violinist (sitting?); harp player; gentleman (if player, instrument invisible); lady (note high coiffure and dress); gentleman (note sword). To left of harpsichord: player of same; violoncellist; oboist and lady with fan.

nocturne and a *serenade* are, could not define. Through its literal meaning of "the dawn", *aubade* came to stand for a function not uncommon in medieval days—a morning concert. The term would seem first to have acquired a musical significance among the troubadours who used it for a song, the subject of which was the parting of lovers at the approach of daylight. Festivals last-

Musical Films for Early Summer

By Donald Martin

THE ETUDE BALLOTING to determine "the finest musical film" presented in America, during the first six months of 1941, is arousing all the interest expected of it. Response is heavy, with votes ranging from open postcards to detailed and interesting analyses of the qualities that make for fine musical films. Motion picture music exerts a great influence upon the tone and level of our national entertainment, and it now lies within the power of music-loving picture "fans" to speak their minds on the type of music values they demand. Have you registered your vote? Don't fail to do so; your opinion will help to determine the kind of music you are going to hear in future. When you see a musical film which has value to you, simply jot down its name on a postcard and mail it promptly to "Musical Film Award," THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

One of the most important new musicals for June release is "Moon over Miami" (20th Century-Fox), which title, strictly speaking, seems better suited to a winter showing; but one cannot have everything; and the abundance of aural and visual pleasures the film provides amply compensate for Miami in summer. With lavish settings all in Technicolor, "Moon over Miami" boasts a six-star cast, including Betty Grable—whose fan-mail bearing the postmark of military camps would seem to rate her as the "favorite star" of the boys newly inducted into the U. S. Army—Don Ameche, Charlotte Greenwood, Carole Landis, the Condos Brothers dance team, and Hermes Pan. This marks Pan's first appearance on the screen, although he has been drilling dancers and dance routines for years. He evolved and directed all the dances for Fred Astaire and Ginger Rogers when they formed the foremost dancing team in Hollywood. "Miami" is directed by Walter Lang, who performed similar services for "Tin Pan Alley." Music is in the hands of Leo Robin and Ralph Rainger, who have evolved eight new songs, written around the Florida setting.

Conga to a Nursery Rhyme and *Seminole Legend* are the major numbers in the picture. A spectacular Conga routine, performed with variations by Betty Grable and Hermes Pan, is the high point of the first number. *Seminole Legend* uses music and choreography to bring to life a mythical story of the Indians in the Everglades. The dance features Jack Cole, one of the nation's

finest interpretive dancers, and two feminine members of his company. In support are thirty couples, whose brilliant costumes accentuate the Indian motif. The dance routine itself falls into the Indian folk pattern. The Condos Brothers were brought to the coast from New York to partner Miss Grable in a combination routine of rhythm, tap, eccentric, and buck-and-wing dancing performed to *You Started Something*. *Is That Good* features Charlotte Greenwood and Jack Haley in an amusing burlesque turn. Betty Grable and Don Ameche perform what is officially described as "a ballroom dance with trimmings" against a tropical night-club background. Other songs include *Miami*, *I Got You All to Myself*, *Loveliness and Love*, and *Hooray for To-Day*.



Anna Neagle and John Carroll in a scene from the musical film version of the Broadway musical comedy hit "Sunny."

The selection of Robin and Rainger as song-writers for "Miami" stimulates feelings of satisfaction in the Chamber of Commerce of Miami Beach. Some years ago, the same tunesmith-team wrote the song, *June in January*, the title of which was adopted by Miami Beach as its official

city slogan, for use on tourist advertising literature and picture postcards. Basing great hopes on Messrs. Robin and Rainger's apparent sympathy for matters Miamic, the Chambers of Commerce of both Miami and Miami Beach appealed to the song-writers to include an opus in the new film which would lend itself to use as a permanent local theme song. Which presents a problem in diplomacy. Miami and Miami Beach are competing municipalities with not a little rivalry existing between them; and the Robin-Rainger efforts must steer a careful course between the feelings of the two sets of city fathers. Possibly something along the lines of a greater Miami will result. At all events, the picture promises to measure up to that standard.

Ambitious dance-developers should find encouragement in the career story of the Condos Brothers (Nick and Steve), who, it seems, gave themselves their entire training on the sidewalks of Philadelphia, where their father owned a restaurant. An older brother, Frank, was the first to use the sidewalks as training ground. He began dancing on street corners for pennies and presently entered vaudeville, where he became one of the best eccentric, tap, and wing dancers. Next, Nick took to the sidewalks where he remained until Frank summoned him as partner. Nick, too, became a success. Then Steve began the same sidewalk preparation. Presently, Frank gave up strenuous eccentric dancing, and Nick took Steve as his partner. In the ten years of their association, Nick and Steve Condos have appeared in many Broadway "hit" shows, in night-clubs, and in the two pictures, "Wake Up and Live" and "Happy Landing." Their technic is entirely their own. Starting out when the country was full of well-known tap dancers, they made themselves unorthodox, using a bit of everything in their routines, from the schottische to the Lancashire strut, and originating all their dances. Prior to their work in "Miami," the Condos Brothers played for nine months in "The Crazy Show" in London, where they were thoroughly bombed, and also exceedingly popular. In the Condos case, at least, unorthodoxy has paid remarkably brilliant dividends.

RKO Radio Pictures announces the return to the screen (date not determined) of Gloria Swanson, in one of the title rôles opposite Adolphe Menjou in "Father Takes A Wife." No other single screen personality, it is said, has ever enjoyed a greater following throughout the world. Whether or not Miss Swanson's re-appearance is to involve music is as yet unannounced. At all events, her return will be anticipated by all who admired her in the days of the silent screen.

The musical comedy, "Sunny," which still ranks in memory as one of the most notable Broadway hits, is brought to the screen in the RKO Radio Pictures release under its former name. Considered one of the most popular musical comedies, "Sunny" made Jerome Kern's haunting melody, *Who?*, a household tune and greatly enhanced Marilyn Miller's fame when it was first produced in 1925. Now, with three. (Continued on Page 427)

MUSICAL FILMS

Wide Artistic Appeal Marks New Records

By Peter Hugh Reed

THE recent simultaneous release of Beethoven's "Symphony No. 3, in E-flat" ("Eroica"), played by Toscanini and the NBC Symphony Orchestra (Victor Set M-765) and by Walter and the New York Philharmonic-Symphony Orchestra (Columbia Set M-449) offers a choice between performance and reproduction which may prove disconcerting to the music lover. What Toscanini does for the score of the "Eroica" is nothing short of a miracle. The heroic strength, the majestic sweep, the religious utterance of grief, all are brought out of this great score in a truly unforgettable manner. Even to one who has known this symphony through long years, Toscanini's reading may prove a new musical orientation. Although Walter's performance is less compelling, less exciting than Toscanini's, it is nonetheless a searching exposition of the score. Walter is not as energetic nor as dynamic; he is more consistently Teutonic in his divulgement of the meaning and structure of the music. He utilizes a considerable number of changes in tempo to achieve nuances, whereas Toscanini obtains his tonal colorings without altering the music's drive.

Since recording plays a major rôle in the enjoyment of any great symphony in the home, there is no question that the Walter set is going to find a more immediate appeal; for it is not only the most successful job that Columbia has done with a domestic orchestra, but also a truer reproduction of a symphony orchestra than the Toscanini set. The latter, however, is better than previous sets emanating from the acoustically lifeless studio 8H, since it was made during an actual performance. But the coughs and the abrupt endings of several record sides may irritate some listeners. Yet if one takes the trouble to hear the Toscanini set four or five times, the fervor and intensity of the playing will be more fully apprehended and appreciated, and it may well be that one will not wish to part with the recording despite its inadequacies.

The performance of Brahms' "Symphony No. 3 in F Major" by the Chicago Symphony Orchestra, under the direction of Frederick Stock (Columbia Set M-443), is a less substantial exposition of this score than either the Walter or the Weingartner versions. Stock seemingly feels the romanticism of this music, and bases his entire interpretation on this quality. The surge and drive of the opening and closing movements are thus given a gentle benevolence which rightfully belongs only to the two inner movements. Walter perhaps more than anyone else obtains the rightful contrasts in this autumnal score at the same time that he realizes its various moods. As a recording, the Stock set is no advancement over either the Walter or the Weingartner set.

In Debussy's "First Rhapsody for Clarinet" (Columbia Disc 11517-D), Benny Goodman shows the versatility of his musicianship. The recording, although not up to the concert hall performance, is far better than in a previous disc of this work, since it gives more of the exotic coloring of the

orchestra's instrumentation.

Kostelanetz, in his performance of "The Music of Stephen Foster" (Columbia Set M-442), is sophisticated and sentimental by turns. This sort of thing may have an immediate appeal, but to us it does not seem likely that it will endure as long as the recent "Foster Gallery" by Morton Gould (Victor).

The first recording of the Indianapolis Symphony Orchestra, directed by Fabien Sevitzky (Victor Disc 17731), is distinguished more for its robust performance of the rousing *Dubinushka* (a Russian folksong, brilliantly arranged by Rimsky-Korsakoff) than by its playing of the gay and festive *Russian and Ludmilla Overture* of Glinka.

Sevitzky, who also conducts the Philadelphia Chamber String Sinfonietta in *Pantomime, March de la Caravanne*, and *Tambourin* from "Denys le Tyran" by Gretry (Victor Disc 13590), is less persuasive in this music, dating from the time of Mozart and Haydn, than he is in the Russian music. These pieces require clearer definition and more nuance than the ensemble shows in this record.

Harl McDonald's "Sante Fé Trail, Symphony No. 1" is a program work which is skillfully made and colorfully scored. It offers three pictures of American pioneers, and its three movements are titled *The Explorers, The Spanish Settlements*, and *The Wagon Trails of the Pioneers*. The score is frankly picturesque and provides no problems for the listener. It is music that recalls in spirit the opera "Natoma" by Victor Herbert, as well as the paintings of American artists who specialized in the pioneer spirit of the Southwest. The composer is fortunate in having Eugene Ormandy and the Philadelphia Orchestra as the interpreters of this work, for they perform it with zest and strength. (Victor Set M-754).

Mozart's "Sinfonia Concertante in E-flat" (K., App. 9) is actually a quadruple concerto for oboe, clarinet, bassoon and horn. Mozart wrote it for a group of gifted musicians of the *Concerts spirituel* in Paris, shortly after arriving in the French capital with his mother, in 1778. Because of intrigue the work was not performed; instead, it was not recovered until recent years. It is a highly effective score, particularly when given a virtuoso performance such as the Philadelphia Orchestra instrumentalists present under the



BRUNO WALTER

direction of Stokowski in Victor Set M-760. Stokowski achieves luminous clarity in his reading of this music, and the recording is superbly realized.

In "Rediscovered Music of Johann Strauss, Vol. II" (Columbia Album M-445), the selections are more appealing than in the previous set. For example, *Motor Waltz* (disc 71027-D), proves to be one of the composer's better waltzes. Most of the selections were written for special occasions and show Strauss' gift for meeting such emergencies. Barlow and the Columbia Broadcasting Symphony Orchestra interpret this music with undeniable affection, and the recording is excellent.

Conducting the Pittsburgh Symphony Orchestra in the *Venusberg Music* from Wagner's "Tannhäuser" (Columbia Set X-193), Fritz Reiner proves he is among the foremost orchestral technicians now before the public. He gives this music a brilliant exposition, albeit with some vagaries of tempo. Unquestionably, the Pittsburgh Symphony Orchestra is a fine organization, but it deserves cleaner and clearer reproduction than it has been awarded in this set.

The Budapest String Quartet is almost unrivalled in its interpretation of the Beethoven quartets. How much this gifted ensemble can do to make a Beethoven quartet more effective in performance is well set forth in the recording of the composer's "Quartet in F major, Op. 18, No. 1." The Budapest group makes much more of the opening movement than any previous recording ensemble, and they bring to the lovely *adagio* all of the poetic expression which the music demands. The quartet is excellently recorded (Columbia Set M-444). (Continued on Page 416)

RECORDS

Here is a musical book which is wholly and totally American. It is a history of music in America done very cleverly in a different manner. In fact, it is an integration of American music with American history.

Partly original, very individual in its structure, and partly pasticcio or "scrapbook", in Americanese, it covers a wide field in a very necessary way. Some fifty quotations (now and then a whole chapter long) make up this book which reflects, in picturesque and forceful manner, human feeling and intelligent thought upon America and the music of America.

Thus the writer takes the reader from bleak New England beginnings, down the long highways of musical romance, in our South, our West and to our Canadian and Spanish-American borders. It is as colloquial as Mark Twain, Bret Harte or Eugene Field.

The whole book is fortunately within the ready grasp of the average high school student and will be found a work of unusual educational value as well as notable popular charm.

The writer has for years been one of the outstanding teachers of the Middle West. Much of her most valuable work has been done at the University of Nebraska at Lincoln. She knows her America and has rendered a valuable service in the development of this book.

"History Sings"

By: Hazel Gertrude Kinsella

Pages: 528

Price: \$1.50

Publisher: The University Press

BAND INSTRUMENT REPAIRING

To the library of musical books which is growing with amazing rapidity, we must add a book of rare practical interest. With the increase of the use of band instruments in high schools and colleges, their repair becomes a serious matter. This unusual book is prepared by Erick D. Brand, Plant Superintendent of the well known manufacturers of wind instruments, H. & A. Selmer, Inc. The book is liberally illustrated by cuts. Any educator or band master interested in keeping his instruments in order should find this book invaluable. "Band Instrument Repairing Manual"

Author: Erick D. Brand

Pages: 157

Price: \$5.00

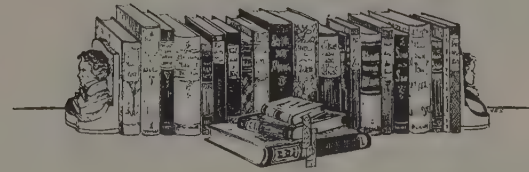
Publishers: H. & A. Selmer, Inc.

DISNEY-IZED MUSIC

One of the most touted motion pictures of recent years has been the Walt Disney-Leopold Stokowski-Deems Taylor-Philadelphia Orchestra-Bach-Beethoven-Schubert-Moussorgsky-Tchaikovsky-Dukas-Ponchielli-Stravinsky "Fantasia." Either you like "Fantasia" very much indeed or, like Dorothy Thompson, you just don't take to it. We have met many people of excellent taste who have gone into the most rhapsodic flights over "Fantasia."

This review of six remarkable books, which have come from this widely discussed picture, cannot take into consideration the really very startling improvements in sound reproduction, which make the film record of the Philadelphia Orchestra sound astonishingly like the orchestra. Philadelphiaans are accustomed to hear in the famous old Academy of Music; it cannot discuss the propriety of introducing the very material figures of the conductor, the narrator, and the members of the orchestra in a fairy dream; it cannot criticize the sequence which makes the program a kind of sublimated quasi-classical,

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

By B. Meredith Cadman

quasi-burlesque vaudeville show; it cannot describe the suggestion of the fourth dimension in the pictures which would seem to have great promise.

Your reviewer was too overwhelmed with the gorgeous riot of color, the amazing synchroniza- tion, and the delightful flights of Disney's humor, human understanding and exquisite fancy, to question the improprieties. However, he has the feeling that, when this startling film has come

"Fantasia"; size of page 12" x 9", about one-half inch thick (pages not numbered). Price \$1.00. Publisher: Random House.

"Dance of the Hours"; about 10" x 7". Price \$.50. Publisher: Harper Brothers.

"Pastoral"; about 10" x 7". Price \$.50. Publisher: Harper Brothers.

These really magnificent examples of color printing (among the finest we have seen produced in any country) give the reader an opportunity to study the almost incredible gifts of Mr. Disney, which have brought him distinctions from the greatest educational institutions and have aroused the enthusiastic applause of the whole world. These are among the most beautiful gift books we have seen, especially the Simon and Schuster publication, and their price is so low that your reviewer feels sure that thousands will find them desirable presents. The books preserve the same fanciful fairy designs and the flood of color which your reviewer never expects to see excelled save in a Venetian sunset.



SKETCH FROM WALT DISNEY'S "FANTASIA"

This little sketch is from Mr. Disney's much discussed Beethoven "Pastoral Symphony" episode.

and gone, the most valuable result will be six books presenting in masterly and permanent manner many of the scenes from "Fantasia" in color.

"Walt Disney's Fantasia"; by Deems Taylor. 175 pages (Size 13 inches by 9.5 inches). Price: \$3.75. Publishers: Simon and Schuster.

"The Nutcracker Suite"; an interpretation by Walt Disney, Introduction by Leopold Stokowski, with six special arrangements for piano by Frederick Starr. 70 pages (Size 10 inches by 11.5). Price \$1.50. Published by Little, Brown and Co. (The musical selections are very simple and practical.)

"Ave Maria"; an interpretation from Walt Disney's "Fantasia," lyrics by Rachel Field. 36 pages. Price, \$1.00. Publisher: Random House.

WANT TO GO INTO THE MOVIES?

Here is a book which explains, with great definiteness, just why the writer of this review can never get into the movies—save those he takes with his own Cine-Kodak, with which he has exposed some three miles of film. The book is written by a talent scout for Metro-Goldwyn-Mayer pictures who, as a part of his training, studied for grand opera at Milan, Italy. Evidently, the movies have created a new profession, that of the movie scout, and we never may know just who may be behind the lamp-post looking us over with the idea of Shanghaiing us and taking us to Hollywood. However, Mr. Clarence M. Shapiro has done the public a service in making it clear at the start by telling us:

"Frequently we hear about this girl who was discovered by a scout while she was selling thumb-tacks in the 'five and ten' basement, or about that young fellow who, while working for 'Postal Union', delivered a telegram to the casting director, who immediately saw star possibilities in the lad and forthwith tested him and signed him at five hundred per week . . . It simply is not so—at least not in cases I know of or have heard about. Chances are a hundred to one that both these young folks had had some substantial dramatic work in high school or in some little theatre

BOOKS

group or otherwise. This background, together with the exceptional good looks they were probably blessed with, and a natural flair for dramatics, contributed to their achievements."

Then Mr. Shapiro goes on to tell all of the scores of accomplishments which might get one a "look in" with a casting director. All these make us think of the young girl who was turned down at one of the studios and demanded: "What do you think I am—a paragon?"

The author discusses "Physical Attributes", "Voice", "Pronunciation", "Facial Expression", "Posture", "Movement and Action", "Interpretation", "Personality", "Singers", "Training and Experience", "Audition Material", and "Some Business Observations."

The writer found this a very informative book and one which should be invaluable to anyone with ambitions leaning toward celluloid immortality.

"I Scout for Movie Talent"

By: Clarence M. Shapiro

Pages: 84 (octavo size) paper binding

Price: \$1.00

Publisher: A. Kroch and Son

THE ORIGINS OF MUSIC HISTORY

A history of music histories and the philosophy of the art of writing, which has just appeared from the press of the American Book Company, is an indication of the vast and the serious interest in music which has been developing in a manner which is even a constant surprise to those who have been working in the field. The book discusses in detail the sources from which musical history is derived. The book is one for the serious student and for the musical library. It is a proud addition to the literature of musicology in America.

"Philosophies of Music History"

Author: Warren Dwight Allen

Pages: 382

Price: \$3.50

Publisher: American Book Company

INTELLIGENT LISTENING TO MUSIC

William W. Johnson, a widely experienced English educator, has endeavored to do for music what a Huxley or a Tyndall might have done, had music rather than science been their subject. The book is one of the most sensible works upon musical appreciation that has yet appeared, because the author has not attempted to do without musical notation what can only be done with musical notation.

The writer has read most of the books upon musical appreciation, but he has never seen one which amounted to very much which did not employ liberal notation examples and references to the best records. In other words, in order to get an appreciation of music, one must actually know something about music. No words can describe music so that anyone could put the words and music on the piano disk and play them. Therefore, in order to convey a musical thought accurately, without actual sound notation, examples, are indispensable. As in the case of food descriptions, they may be interesting, but you can get only the vaguest idea of flavor unless you can taste the food described. For instance, the writer could use a thousand words right here to describe the flavor of the durian which is eaten by multitudes in the Orient, but you would have little idea of the fruit itself.

If one has had a training in the essentials of music and is able to play de Falla's "Three Cor-

nered Hat", or Beethoven's "Opus. 10, No. 1", a book like that of Mr. Johnson contains a wealth of valuable collateral information. The book includes chapters upon "Horizontal Listening", "Listening to Pattern Music", "Listening to Romantic Music", "Modern Music", "Instrumental Music." Eleven pages are devoted to lists of phonograph records.

"Intelligent Listening to Music"

By: William W. Johnson

Pages: 191

Price: \$1.75

Publishers: Pitman Publishing Corp.

THE CURTAIN FALLS

The whole musical world felt a great loss in the passing of Dr. Donald Francis Tovey, Reid Professor of Music in the University of Edinburgh. It is therefore with no little sorrow that we welcome the sixth and last volume in his now historically famous series, "Essays in Musical Analysis", which is devoted to "Supplementary Essays, Glossary and Index." Thus this admirable musicologist completes two hundred and fifty incomparably fine discussions upon the greatest musical works in the art. The latest volume includes comments upon works of Bach, Gluck, Mozart, Beethoven, Mehul, Mendelssohn, Schumann, Berlioz, Brahms, Verdi, Tchaikowsky, Reger, Mahler, Elgar, Sibelius, Brian, Busch, Zador, Wagner. The index at the end of the book refers to all six volumes, an asset to any musical library. Vale!

"Essays in Musical Analysis", Vol. VI

By: Donald Francis Tovey

Pages: 168

Price: \$4.00

Publisher: Oxford University Press

BATON BEATS

One of the simplest and best of the books upon the elements of conducting, that your reviewer has yet seen, is "The Baton in Motion" by Adolph W. Otterstein, of San Jose State College, California. The book is only thirty-eight pages long (sheet music size) but it contains over eighty reproductions of graphic photographs and twenty adequate notation illustrations. While the book is not designed to make a Toscanini or a Stokowski, it will serve as a splendid introduction to conducting for class and private use.

"The Baton in Motion"

By: Adolph W. Otterstein

Pages: 38

Price: \$1.00

Publisher: Carl Fischer

MEDIAEVAL MUSIC

One of the finest accomplishments in the field of musical scholarship, yet to be produced in America, is the recently published "Music in the Middle Ages" by Gustave Reese. Obviously such a work is the result of many years of close application and research. The book is very finely balanced as to the selection of significant material and, despite its elaborate documentation and necessary technological nomenclature, it has a far wider popular appeal than might be expected. It is the work of an intense student, who commands the right to expect the reader to work along with him, comprehending the background of this important period in musical history, when what we now know as music was slowly emerging from the centuries when civilization was largely under a cloud.

The author starts with music in ancient times and carries the book through to 1453, when the curtain may be said to fall on the Dark Ages.

The Renaissance was beginning to dawn. Man had new faith and new hope in the ultimate triumph of right and beauty. He was beginning to have something more to live for, and this all made way for one of the most astonishing revivals of creative work in history.

It must not be thought, however, that the Dark Age was wholly a "black-out." While the library shelves of the world are loaded with books about the Renaissance, all too little is told of the Middle Ages during which a process of hopeful endeavor, fusion of artistic aims and transition, led many courageous souls to much that was beautiful and exalted. Great cathedrals slowly moved toward the skies, Canterbury, Cologne, the ever lovely Notre Dame and others. The Crusaders, with their fantastic zeal, brought the East into contact with the West. The Troubadours, the Trouvères and the Minnesingers went from town to town, singing the romances and the histories of strange events to the nobles and to the peasants. The world was preparing for greater and more beautiful things, but it already had real treasures often ignored in these days. The educational reforms started by Charlemagne were slowly becoming important to the common people. Such imaginative writers as Dante, Petrarch and Boccaccio inspired a world all too long restricted by superstition, stupidity, sorcery and magic. But it was an age of the picturesque, of color, of chivalry and knighthood which has a fascination all its own. Mr. Reese's book is one of the first comprehensive pictures of the unusual musical development of this remarkable period.

The author divides his book into three main sections: I—The Music of Ancient Times; II—Western European Monody to about 1300; III—Polyphony Based on the Perfect Consonances and Its Displacement by Polyphony based on the Third.

The author emphasizes that much of the music preserved should not be regarded as archaic museum pieces, as it has a beauty all its own. To this end he has carefully prepared a Record List, covering fourteen pages, indicating what modern interpretations of this music have been recorded and where these records may be procured. Thirty-eight pages of bibliography, in fine type, indicate the tireless investigation of the author, who is certainly to be congratulated upon a work of rare erudition which deserves a place in libraries everywhere.

"Music in the Middle Ages"

By: Gustave Reese

Pages: 502

Price: \$5.00

Publishers: W. W. Norton & Company

MUSICAL FEUILLETONS

In France it was the custom of many daily papers to reserve the bottom part of the first page for light literature or essays giving some particular writer's opinion upon almost any subject under the sun. "Sharps and Flats" is a series of thirty-two essays or editorials by J. A. Westrup, which have appeared from time to time in British publications. They give a "look in" upon an Englishman's way of viewing such varied subjects as mediocrity ("The Kingdom of the Second Rate") to Musical Facsimiles (Photostats of precious musical manuscripts) or to an essay upon how Sir Arthur Sullivan was influenced by Mozart. It is nice reading for a cozy corner in the library.

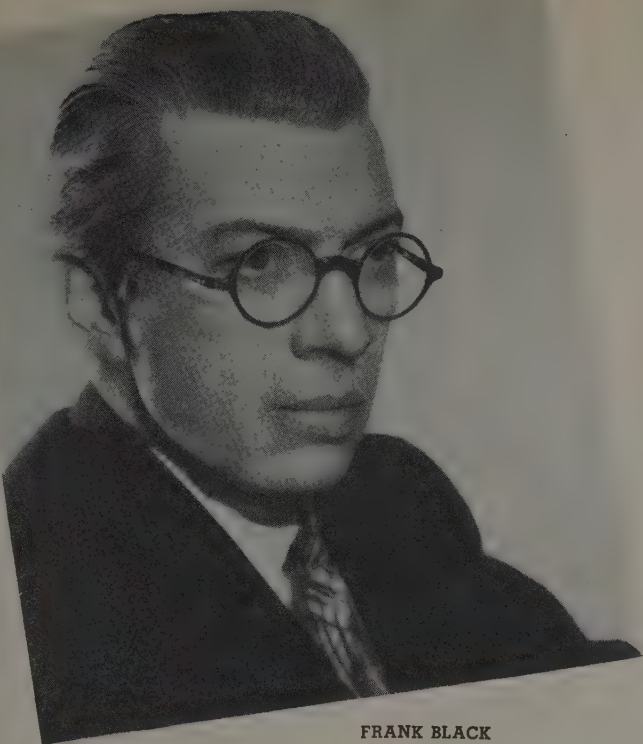
"Sharps and Flats"

By: J. A. Westrup

Pages: 238

Price: \$3.00

Publishers: Oxford University Press



FRANK BLACK

Inviting Summer Radio Schedules

By
Alfred Lindsay Morgan

program called "Frank Black Presents" (Blue network, 6:30 to 7:00 P.M., EDST). The latter broadcast will feature vocal and instrumental soloists in concert music especially chosen to appeal to summer listeners.

Besides the above programs, Dr. Black continues

through the summer as conductor of the Cities' Service Program (NBC-Red network, Fridays, 8:00 to 8:30 P.M., EDST), and also as conductor of the "New American Music" program (Blue network, Tuesdays, 10:00 to 10:45 P.M., EDST). This latter program, of which we spoke at length last month, has met with a wide success. It was re-scheduled for a new and longer period of time even before our first story got into print. Dr. Black tells us he is spending much time looking over scores. Literally hundreds have been sent in to him for examination, and it has been no easy task to separate the wheat from the chaff. However, the advent of this program has definitely shown that there is much good musical work being done by young composers in this country, and already listeners have demanded that many scores be re-played. The idea of giving second and third performances to works which Dr. Black and the radio audience feel warrant further hearing is one that might well be aped by other broadcasts.

It is good to see Frank Black so active on the airways; for no other man has done more for the advancement of good musical entertainment than he has in his decade as a radio conductor.

Following the completion of the New York Philharmonic-Symphony Orchestra broadcasts on Sunday afternoons, Howard Barlow has resumed his summer schedule with the Columbia Broadcasting Symphony Orchestra (Sundays, 3:00 to 4:30 P.M., EDST). Sir Thomas Beecham, the noted English conductor, is scheduled to give two concerts this month with the Barlow orchestra; and later in the season Bernhard Herrmann, the young American conductor-composer, will also be heard as a guest conductor with this orchestra. These Sunday afternoon concerts will continue through September. Barlow has scheduled some

new works for performance this year as well as some novelties. The bulk of the programs will, of course, be drawn from the standard repertoire.

The Screen Guild Theater (usually heard Sundays from 7:30 to 8:00 P.M. EDST-Columbia network) changed over to "World News Tonight" at the end of April. The program for the summer is listed to feature direct reports of CBS correspondents from the important capitals and news centers of the world, as well as highlight reports and analyses of news from New York and Washington. In view of the momentous events in the world to-day, this program is one worth hearing.

At the end of April, Kate Smith rounded out a decade of broadcasting. There is no question that Miss Smith is among the most popular artists of radio. One would hesitate to predict exactly what it is that gives this singer her popularity; undoubtedly it is a matter of personality as much as anything else. It goes without saying that the lady has charm, but she does not over-stress it. One suspects she owes her success to her natural manner, as much as to anything else, and to her graciousness and affability which endear her to so many. Perhaps Southerners would claim it her birthright. For Kate Smith is a Southerner. She was born in Greenville, Virginia, on May 1st, 1910. Hers was a natural talent for singing, and although she never had formal instruction, she sang frequently as a youngster at church and amateur theatrical entertainments. Her vocal gifts first were recognized when she appeared in a singing rôle in the Broadway musical, "Honey-moon Lane." After this successful venture, she appeared in starring rôles in two other musical comedy hits, "Flying High" and "Hit the Deck."

It was a young recording executive, Ted Collins, who started Kate Smith off on her radio career. He was so impressed with her vocal ability when he heard her perform at a benefit in Washington, D. C., that he proposed a business partnership, with radio as their goal. This association resulted in Kated, Inc., a corporation capitalized at \$400,000, whose stock is owned jointly by Kate and Ted.

When Collins first spotted Kate, she was preparing to leave the show business and take up an active career in nursing. But from the beginning the partnership clicked, and in 1931 Kate started on her radio career. In her ten years on the air, Kate Smith has introduced not only many new songs to the radio public but also many new stars. Among those who got their first start with her were Ezra Stone of the Aldrich Family, Abbott and Costello, Henny Youngman, Ted Straeter, Bea Wain, and Adelaide (Continued on Page 420)

RADIO

WITH the advent of daylight saving time in many parts of the country, the summer schedules of musical and other radio shows begin. Thus the week after the final broadcast of Toscanini and the NBC Symphony Orchestra, the NBC Summer Symphony Orchestra began its concerts (Blue network, Saturdays, 9:30 to 10:30 P.M., EDST). This program is scheduled to be heard with a series of guest conductors until the return of the NBC Symphony Orchestra in the fall. No news was forthcoming at the time of going to press, on whether Maestro Toscanini would return in the fall as the leading conductor of the NBC Symphony Orchestra. Following his last concert in April he was scheduled to leave for South America, where according to the last reports he would remain most of the summer. When one looks back over the series of concerts that Toscanini gave us during the season of 1940-1, one recalls his superb and unmatched readings of many old favorites. The last concert of the season, an all-Tschaikowsky program, featured the conductor's son-in-law, Vladimir Horowitz in the "Concerto in B-flat minor." There was a more luxuriant sound from the orchestra in that broadcast, which emanated from Carnegie Hall in New York City. If and when the conductor does return, it is to be hoped that the broadcasters will see fit to schedule all the programs to be played in Carnegie Hall, where the tonal quality of the orchestra is richer and more spacious sounding than it is when broadcast from the regular studio in Radio City.

The noted Canadian conductor, Reginald Stewart, opened the concerts of the NBC Summer Symphony Orchestra on April 26th. On May 24th, Edwin McArthur, the American conductor, began four weeks engagement with the orchestra.

One of the busiest conductors this summer will be Frank Black, general music director of the National Broadcasting Company. On Sundays, Dr. Black will continue with his interesting series of string Symphony broadcasts (Red network, 2:00 to 2:30 P.M., EDST) and will also be heard in a

"Sunk"

I am fifteen years old and am discouraged about my piano lessons. I keep up my interest in music and practice fairly regularly. But, here's the rub: no one thinks I have any talent. Even my teacher tells me I am a musical "dub."

Isn't there any hope for me, even if I work hard? Please do not print my real name, for I do not want any one to know I wrote this.—"Sunk"

Recently when my son asked his swimming coach to choose one or two lads to work out as an extra boy needed for the tank team, the coach said, "You can pick him out yourself; but just remember that between a fellow who is a good natural swimmer but foos around and won't tend to business and one who can't swim well but is willing to work seriously—I'd always take the second guy."

Piano playing is slightly (!!) different from swimming, but the answer is the same. Given normal mentality, ordinary muscular coordination, good teaching and systematic daily work, any one can learn to play fairly well. This does not apply to instruments like strings, woodwinds, and so on, where the player must make the pitch of each tone; to play these well demands sensitive pitch consciousness not needed for the piano.

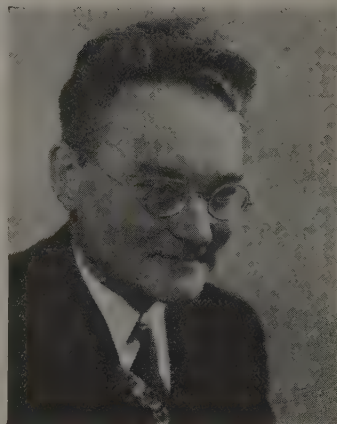
Perhaps your teacher and parents are trying to prevent you from making the mistake of going into music as your life's work. They may be right about this; you may not possess that indispensable balance of qualities which makes for success in our profession.

I am always very leery of predicting how far any one will go in the music world, for I have seen so many youngsters with outstanding musical gifts get nowhere, while others with apparently only an ounce of ability have arrived near the top. It takes a lot more than talent! Often, an urge and determination to study such as you have are indicative of latent talent. So, if I seem to beat around the bush, just remember it is only because I do not know you, have not heard you play, and have not watched your work. It would be unwise for me to take any other stand. But, if you are looking for one of the best ways to express your emotions, to have a good time and to contribute to the pleasure of others, I advise you to keep at your piano. But, be sure to practice and play just for the fun of it, won't you?

What Is the Use?

After fifteen years' experience teaching adolescents, especially those of high school age, I am convinced there is no use trying to interest children in piano study. All the families I know are in the same jittery state, brought on I suppose by cheap, ready-made amusements, radio, jazz, movies, and so forth. The war has also added to the general unrest. I can't stand it any longer and feel so hopeless that I am looking around for some other way to earn my living. Aren't any serious, sensible parents left in these United States, or am I just out of luck?—D. E. B., New York.

Let me show you other family circles, made up of hundreds of thousands of people in this land, who live simple, disciplined, productive lives—with whom, tragically enough, you have no contact. The kind of family I know well does not have even a speaking acquaintance with jives, jitters, blasting radios or demon speeds. Parents and children stay at home several evenings a week, enjoying each



Conducted Monthly

By

Guy Maier

Noted Pianist
and Music Educator

Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

ANNOUNCEMENT

According to many requests, may I make the following statement concerning the technical principles which for five years I have been trying to clarify in *The Etude*:

At no time have I studied with Matthay or any of his exponents. I greatly admire him for his significant contribution to the field of piano pedagogy.

The principles which I have evolved during many years of teaching and playing are my own; their inception and development due mostly to the long line of excellent students of all ages and grades with whom I have worked. My own teachers (long years ago!) were Otto Hager and George Proctor, with short periods of study with Artur Schnabel and Ernest Hutcheson. Furthermore, to correct a misunderstanding, may I say that I have not been a member of the faculty of the University of Michigan Music School for ten years.

other's company, working at hobbies, listening attentively to serious or light programs over decently modulated radios, reading, studying, making music—in fact, living a full life; all without the help of even one teeny drop of alcohol or a puff of tobacco smoke. A movie once in a week or two is a treat, a dinner out an event. There are countless families who do not care a hoot for dancing, night clubs, cards or cocktails. There is time each week for war relief work or church activity, games, philanthropic projects, walks—and plenty of rest. Books are read and discussed, an occasional lecture, play or concert taken in. Once in a while there is a motor trip with plenty of stops and side drives—and no speeds over fifty. And I'll wager, despite those noisy little cliques of streamlined whoopers-up which infest every community, that an overwhelming majority of our people live lives to match this pattern.

"Ah, but," you say, "you are forgetting those *enfants terribles*, the high school brats who stay out with the car, heaven knows where, until three A.M., who present each other with jewelled hip flasks, whose every nod and whim strike terror into the hearts of their elders." All right, where are they? We haven't seen a single one, and we don't live sheltered lives—not by a long shot. Our young high school friends are even more conservative than their Mas and Pas. They view with a cold, fishy eye any levity, any falling from grace on the part of their parents. They even disapprove such mild indulgences as coffee, tea, tobacco, not to mention those luscious desserts which bring comfort (and poundage) to middle age. And woe to the parent who takes

so much as a glass of warming beer! According to his frowning progeny, the resulting swift physical degeneration leads inevitably to hardened arteries and early dissolution. In fact, you are already a goner!

The youngsters themselves lead Spartan existences, their only dissipation taking the form of occasional orgies of "Science Fiction"—whatever that is. They take their school tasks solemnly and conscientiously, even if they often heap mountains of criticism upon modern educational methods and justly question the qualifications of some of their teachers.

Their extra-curricular activities are by no means as hectic as the crêpe hangers would have you believe. They have time to "work their way" if necessary, organize surprisingly clever business projects, develop fascinating hobbies, train intensively for sports, or learn to play one or two instruments well. They are learning life's most valuable lesson—discipline; best of all, they are teaching it to themselves.

Hours a day are devoted to the difficult business of building model airplanes, or to the serious business of real flying, to hard, concentrated music practice, to astronomy, to the study of gasoline engines, to Scout work and to many another project. And these are not exceptions. Youth thrives on self-discipline, craves perfection. Both are indispensable to growing, intelligent human beings. It is only stimulus and encouragement that our young people need in their struggle toward the perfection which, thank heaven, they are confident can be reached. Where will they receive this "bucking up" if not from their teachers? They need you—more than

ever in these tragic days—to bring them the riches, beauty and contentment, which music so lavishly pours out to all who industriously and intelligently search.

You are evidently an aspiring person or you would have stopped teaching long ago. What other work can offer you the thrill that music gives? Perhaps your neighborhood—the district in which you live—has changed during your fifteen years' teaching. It is, no doubt, now filled up with people with whom you are unsympathetic. Why not move elsewhere? Don't be afraid to take a chance. Prod yourself into new contacts. Join an enterprising church, work in some of its societies; get interested in an active P.T.A. group—for even if you are not a parent, you have a vital interest in the young people of your community. Join or organize a music club, study club, or a serious reading circle. (Please note that I do not include card, sewing and dancing clubs!)

What do parents, teachers and friends of young people need most to-day? Here is a little incident which I will tell you. It happened in a school concert I once gave for very young children; kindergartners they were. Music, I said to the children, had to have three ingredients, two of which I named and illustrated—rhythm and melody. When I asked the audience if it knew the third, a tiny four-year-old promptly stood up and said shyly, "Mister, I know it—it's love!"

Yes, Mothers, Fathers and Teachers, there's the secret. Harmony or Love, it's all the same . . . How much we need it, just now!

Arpeggios

My main difficulty is the comparative weakness of my right hand. I seem to have plenty of facility, but the muscles do not stand up. This is most true in arpeggio practice. The left hand remains untired. The only corrective I have found is to practice for quite a time with a completely relaxed, really very sloppy touch. Is this the right thing to do?—R. de B., California.

Everybody has a "weakness" in his right hand (also in his left), especially in arpeggio playing! How many pianists, even advanced ones, can play the C major arpeggio very lightly and rapidly, up and down four octaves, hands alone or together, smoothly, perfectly, and without a break? Try it, but be sure not to give yourself a second chance. You must play it perfectly the first time! And be sure it is fast. Pianists who cannot pass this exam had better take careful inventory of their technical (in)competence, and do something about it without delay.

Nothing is ever accomplished by a "sloppy" touch, as you call it. If you play with flabbily dipping wrist and "putty" fingers, you are wasting your time. Try playing the arpeggio slowly and quietly, arm suspended freely from the shoulder, elbow tip high, "floating", and moving gently along the piano; wrist rather high and level (no dipping, drooping or dropping!), each finger first touching its key; with the aid of a slightly rotating forearm, the finger softly "flashes" its key. The instant the finger flashes and the

(Continued on Page 420)

THE MAJORITY OF PIANISTS and students of the piano think only of the fingers. They forget that the motion of the fingers is only a minute part of the motion of the entire mechanism. Arm, forearm and wrist motion materially help the motion of the fingers.

The proof that the larger muscles of the arm and forearm require special training at the start is found in the work of the very young student and the adult beginner. With the former, the small muscles of the fingers are not ready for intensive finger training at the keyboard. If begun too early, an over-conscientious child becomes tense, while a confident child will develop slovenly and uncontrolled motions. In kindergarten it has been found advisable to eliminate some of the work that calls for control of the fingers and even the hand, and to use instead implements that require use of the larger muscles with rhythmic motion. The adult amateur or beginner, through lack of ease from timidity and self-consciousness, is sometimes more helpless at the keyboard than a child.

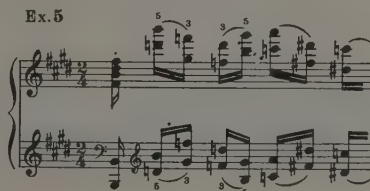
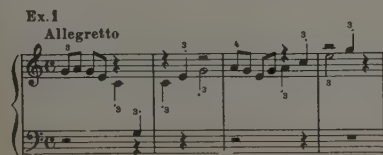
In preparation for well controlled digital skill, much valuable work may be done at a table. The exercises chosen should establish an example for the movements of the arm, wrist, and hand, as used in piano playing. They must bring about a natural relaxation, followed by direct and simple movements. By concentrating on the point to be gained they should preclude self-consciousness.

Relaxation is the first point to be sought in the building of technic. This is effected naturally when, sitting before a table, the pupil lets the arms drop straight down from the shoulder, where they dangle like swinging ropes. Lift one arm at the shoulder, then drop it to the table where it rests loosely, palm downward. Now slowly raise the wrist until the fingers, resting on their tips, draw the hand into the position for playing. At this point the arm becomes like parts of a machine, namely, the arm, the forearm, the hand and the fingers. These are able to function separately or conjointly through the joints, either at the shoulder, the elbow, the wrist or the knuckles.

The inertness of the hand and fingers while the arm is set in motion is next of importance to relaxation. It is more difficult to understand and still more difficult to acquire and retain. Here is the oft-quoted remark of a prominent pedagog that may help: "Let the hand, when in position to play, rest as though encased in an iron glove, but left free at the wrist." Thus the hand rests when carried from point to point over the keyboard; the whole arm used for the greater distances, the forearm for the shorter ones. The motion will describe an arc, or slight curve, and the direct drop will be made by the wrist. The sensation will be that of a floating arm.

All the best teaching material for young children and adult beginners, written in the last few years, indicates a change along the line of approach to technical equipment. There is a wider use of the keyboard, a spreading out or getting away from the middle C, two and three octaves on either side. And a free use of the arms is encouraged in practicing distances, in crossing hands, and in shifting melodies and passages from hand to hand. In all the easier pieces, chords and intervals take preference over scale work, examples of which are shown in excerpts from four favorite teaching pieces.

Criss-Cross, by Hannah Smith



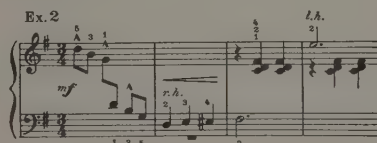
Four Strong Foundations

The Importance of Proper Hand, Wrist, Arm and Forearm Motion in the Study of the Piano

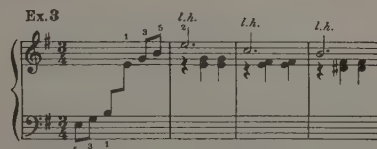
By Ellen Amey

When Theodore Presser founded *THE ETUDE* in 1883, he put in large type upon the cover, "Devoted to the Interests of the Technical Part of the Pianoforte." With the advance of music in America, our scope has broadened, but please note that fifty-seven years after its foundation, *THE ETUDE* still presents the best educational and technical articles on piano playing obtainable.—EDITOR'S NOTE.

Wood Nymphs' Frolic, by Aaron



Ballet Dancer

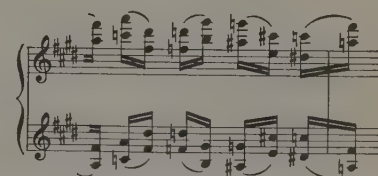


Wood Nymph's Harp, by Rea

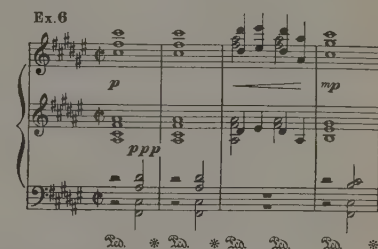


Next, we have special exercises for the wrist. There is one for "attack and release" which will stress the importance of wrist movements in up and down strokes. With the hand on the table as in position for playing, release all the fingers but the middle one. This finger is left as a pin on which to balance the weight of the arm. Slowly raise the wrist, then lower it below normal, in a slow up and down wrist motion, leaving the hand inert. An adult amateur and an advanced student will find immediate application of slight depression and elevation of the hand in playing well known compositions. In the *Etude in E Major*, Op. 10, No. 3, by Chopin, it greatly facilitates the playing of the bravura passage of eight measures where both hands in widely extended positions play the split diminished seventh chord through a series of changes.

Ex. 5



In MacDowell's *To a Water Lily* this wrist movement aids in tonal effect.



The opening chords of the *Polonaise Op. 26, No. 1*, in C-sharp minor by Chopin are more effectively played when this attack is used. As the hands drop to the chords, the fingers playing the thirty-second notes are allowed to touch their respective keys with sharp impact just before the others, thereby giving the proper import to these notes without further effort.

Ex. 7

Allegro appassionato

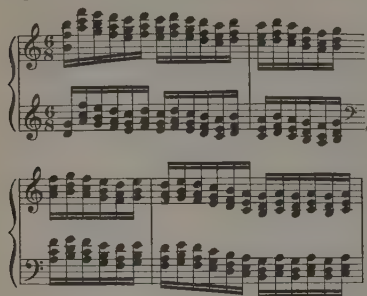


All *legato* octave passages played with alternating fourth and fifth fingers require slight wrist motion, either elevation when using the fourth finger or corresponding depression when using the fifth finger.

The wrist stroke, sometimes called *wrist staccato*, is easily acquired by simple, direct, well controlled movements. Hold the inert hand in a perpendicular position by drawing it back at the wrist, then throw it forward so that one or all the fingers touch at their tips and let it bounce back like a rubber ball to the first position. This movement may be practiced using a prescribed

interval, either sixths, or later with triads taken in second position—one, three, and six—moving up and down the C major scale. Such a passage is found in Rubinstein's *Staccato Etude*.

Ex. 8



All detached strokes are but modifications of this wrist movement, beginning from an accented note and going to the light wrist and finger *staccato* required in Mendelssohn's *Scherzo in E minor*. This wrist motion, because of its crisp effect, is used for attack and release in the first closing theme of the "Sonata, Op. 27, No. 2" by Beethoven.

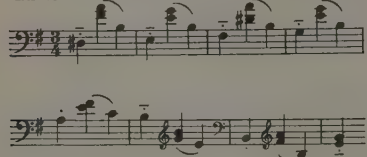
Ex. 9



There are many delightful studies and pieces for children by Thompson, Burgmüller, and Streabog that should be played with a crisp *staccato*. There is also the *Hunting Song* by Schumann. For the adult amateur and the more advanced among the children there are the *Little Prelude in C minor* by Johann Sebastian Bach, *Solfeggietto* by his son, Carl Philipp Emanuel and *Für Elise* by Beethoven, all of which are interesting and have wrist requirements as well as finger work.

A waltz bass will sound insipid unless played with the inevitable wrist and arm motion that stresses the accented beat, that glides to the right and plays the two chords with light wrist, and then is raised to carry the hand to a new position, moving on without effort. This machine-like motion will take a player through carefully phrased *rubato*, that "take and pay back" license without perturbation, if the effect of motion has been studied and practiced sufficiently. Waltz basses are not unimportant parts. They often bear much significance by their progressions. Note these measures from the *Waltz in E-minor*, by Chopin.

Ex. 10



"If any part becomes uninteresting, look to the accents," was the advice of a painstaking pedagog. Accent does not necessarily imply force, but skill in directing motion. The hand that has the least to do requires careful watching, for it is apt to become lazy and hold back the brilliant work of the other.

There is also a rotary motion where the wrist balances the weight of the arm, as the

forearm swings the hand from side to side. It is indispensable in playing extended passages of broken octaves such as found in some of the music by Mendelssohn and Beethoven. It should be used in playing the broken chord passages of Weber's *Perpetual Motion*. It is also employed in playing vibrated octaves and chords.

A student should become *wrist conscious* as early as possible. Although the finger tips bear the weight of the arm, the hinge or point between the forearm and hand holds the balance and control of power. It also aids or restricts the action of the fingers. Tenseness at this point prohibits free and controlled muscles in any part of the arm and will thwart all efforts at tone color or speed.

Carrying the hand over the keyboard from point to point in slight curves, rather than straight lines, reduces the amount of energy and allows greater speed. It has been observed that factory workers sorting and packing garments use circular motions with a rhythmic swing. It is claimed that the idea came from watching musicians, namely pianists and organists. Moving in curves, there will be a dead lift at the beginning only, after which the motion will continue from its own momentum or the impetus given at the start. The study will be to control the motion. When moving in a straight line the weight is never lessened, because the muscles carry a dead weight throughout the motion.

In training the larger muscles at the start, we prepare the way for effective finger work. We remove handicaps and teach in their stead the coördinating motions that will find a place, consciously or subconsciously, in building up a dependable technic.

A Check Up

By Eutoka Hellier Nickelsen

Teachers wishing to rate a student's progress, from time to time, will find it worth while to give him a composition a half or a full grade under that of the composition previously studied. This is a definite means of determining the pupil's progress in sight reading, in feeling the rhythm of a composition, and in displaying his own ideas of interpretation.

If the more simple piece is mastered in a creditable manner, the teacher may be assured that the student has advanced in a satisfactory manner.

Piano Class Methods in Beethoven's Time

By Hugo Norden

WHILE THE METHODS of present-day piano pedagogs are so intriguing that one may well envy the children who are privileged to benefit by their instruction, the efficacy of modern teaching practices can hardly be compared with that of class lessons as given in England at the beginning of the 19th century. The following account appeared in the *Leipzig Musical Journal* of 1820:

"Mr. Logier, a German by birth, but resident for the last fifteen years in England, gives instruction in pianoforte-playing and in harmony upon a method of his own invention, in which he permits all the children, frequently as many as thirty or forty, to play at the same time.

"For this purpose he has written three volumes

of studies, which are all grounded upon perfectly simple themes and progress by degree to the most difficult ones. While beginners play the theme, the more advanced pupils practice themselves at the same time in more or less difficult variations. One might imagine that from this manner of proceeding great confusion must ensue, out of which the teacher would be able to distinguish very little; but, as the children who play these studies sit near each other, one hears according to whichever part of the room one may be in, either one or the other of the studies very distinctly. The teacher also frequently makes half of the pupils, at times all but one, cease playing, in order to ascertain their progress individually.

"In the last lessons he makes use of his chiroplast, a machine by means of which the children get accustomed to a good position of the arm and hands, and which, as soon as they have progressed so far as to know the notes and keys is removed first from one hand and then from the other, and then for the first time they put their fingers to the keys and learn to play scales; but all this, in the respective studies, with all the children at once, and always in the strictest time. When they have then progressed to a new lesson they do not of course succeed in bringing out more than a few notes of each measure, in this quick movement which they hear being played near or around them; but they soon overcome more and more of them, and in a shorter time than might well be believed, the new lesson is played as well as the previous one.

"But what is most remarkable in Mr. Logier's method of teaching is that, with the very first lessons in pianoforte playing, he teaches his pupils harmony at the same time. How he does this, I do not know; and that is his secret, for which each of the teachers in England who give instruction on his system pay him one hundred guineas (one hundred times twenty-one shilling, or twenty-one hundred shillings in all—about five hundred and ten dollars at present rate of exchange).

"The results of this method with his pupils are nevertheless wonderful; for children between the ages of seven and ten years solve the most difficult problems. I wrote down on the board a triad and denoted the key in which they were to modulate it; one of the littlest girls immediately ran to the board and, after very little reflection, wrote first the bass and then the upper notes. I frequently repeated this test, and indeed with the addition of all manners of difficulties. I extended it to the most divergent keys, in which enharmonic changes were required, yet they never became embarrassed. If one could not succeed, another immediately came forward, whose bass perhaps was corrected by a third; and for everything they did they were obliged to assign the reason to the teacher.

"At length I wrote upon the table a simple treble—the first that came into my head—and told each of them to put the other three voices to it each upon her own slate. At the same time I said to them that the solution of the theme which the teacher and I should consider the best, I would inscribe in my musical album as a souvenir of their performance. All were now full of life and activity, and in a few minutes one of the littlest of the girls, who had already distinguished herself by her playing and in working out the first problems, brought me her slate to inspect; but in her haste she had omitted an octave in the third bar, between the bass and one of the middle voices. No sooner had I pointed it out to her than blushing and with tears in her eyes, she took back the (Continued on Page 427)

Let Acoustics Bring Resonance Into Your Voice

By Crystal Waters

DO YOUR SOFTEST, most intimate tones carry to the back rows of a large auditorium? Can you sing large, heroic tones that are enjoyable to all, even those sitting in the front rows? Vocal resonance is what professional singers call that round, warm, scintillating quality that makes soft and loud tones carry well and sound enjoyable. Those who have this desirable quality neither strive nor struggle for it. Consciously or unconsciously, they conform to conditions which permit the laws of acoustics to

will enable you to conform to right conditions.

The production of sound depends upon three elements, a vibrator, a generator (starter) and a resonator (re-sounder). For the voice, the vibrator is a pair of muscular shelves, like inner lips, which the rising column of breath (the generator) sets into a to-and-fro motion. These oscillations create energy waves that spring forth from the vibrator in all directions, like light from the sun, like heat from a fire. They dash against the surfaces of the surrounding spaces (the resonator), break, bound back smaller and weaker, enter into the oncoming waves, amplify them, throwing over them a pattern of multitudinous smaller waves. Haven't you seen water waves

the second springing through water in expanding circles. Toss a cork into water, and then throw in a stone. The cork merely bobs up and down as the energy waves pass by, like a small boat in the wake of a passing steamer. It remains in the same spot, as does the water it rests upon. So it is with the air through which sound passes. The energy sets one portion of air swinging to and fro, and that sets the next in motion, and that the next, like the bumping of a line of freight cars.

The lesson this teaches is that it only defeats your purpose to "push" your voice, or try to "project" it to the back rows. Such vain efforts interfere with the right conditions you must maintain within your vocal instrument if the laws of sound are to carry your voice for you.

The effect of sound is the reception of energy waves by the human ear. Acoustics analyzes and measures what the ear hears. It reveals that musical tones have organic structure as mathematically exact and orderly as a unit of architecture. If your voice is to be enjoyable and have carrying power, in common with other musical tones, it must have a *foundation tone* (called a *fundamental* in men's voices) which is carried by the large, strong waves springing from the

RIGHT

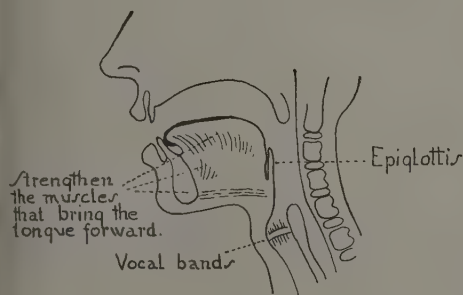


Illustration 1.—The epiglottis perpendicular, as it should be, automatically lets sound waves spring out, increases resonance. A relaxed, forward tongue pulls the epiglottis up and forward.

SWALLOW

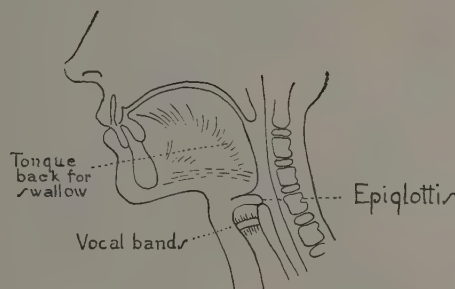


Illustration 2.—The epiglottis pressed down by the tongue, to cover the wind pipe during the swallow.

dash against a surface, break, bound back smaller and weaker, enter into the oncoming waves and amplify them by throwing over them a pattern of multitudinous smaller waves?

The right conditions then are good breath supply, a liberated vocal mechanism, and surrounding spaces that are open to let the sound waves break against their surfaces and dash out into space. Can you direct, focus, place the light waves from the sun? The heat waves from a fire? No more can you grasp sound waves and place them anywhere. They travel under their own energy.

Sound is transmitted to the ear by air. Not that the air itself travels, as you may suppose. It does not, and you can prove this to your satisfaction by again comparing sound waves to water waves. Both are actually waves of energy: the first springing through air in expanding spheres,

VOICE

WRONG

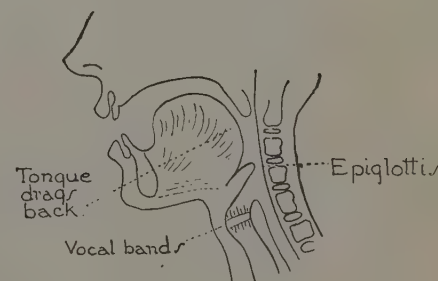


Illustration 3.—The epiglottis partially pressed down by a dragging tongue lowers its soft cushioned surface over the windpipe and this muffles the voice.

vibrator, plus its *overtones*, called *resonance*, carried by the smaller, weaker waves bouncing from the surrounding surfaces.

Does your voice sometimes sound mushy, dull, lifeless? Do you feel you must use effort to be heard? Muffled tones indicate that conditions are not right, the laws of sound are not being fulfilled. Probably your tongue is dragging back, or pressing down, filling your throat column as a cork fills the neck of a bottle. This dampens the sound waves, as a cushion held before the mouth dampens the voice.

fill themselves, and resonance appears in their tones as if by magic, without the slightest personal effort.

Acoustics is the science of sound, including production, transmission, and effect.

Science and art may seem to many people as far apart as the North and South Poles. In view of their differences, this is not surprising. The sciences deal with cold facts and intellectual concepts, while the arts are concerned with personalities and warmth of emotional feeling. Science is a disinterested analysis of abstract ideas such as are found in mathematics, chemistry, physics; art is "such stuff as dreams are made of."

Yet, strange as it may seem, science underlies all art. Chemistry enters into the making of art materials; geology, into architecture and sculpture; mathematics, into drawing and painting. Music itself originates in the realm of physics and is inseparable from mathematics. Philosophy and psychology are the motivating forces behind all art, especially that of poetry, prose and drama.

Singers Need a Knowledge of Acoustics

The more you learn about the sciences underlying your art, the more time you can save in achieving self-expression. A knowledge of acoustics, for instance, is sure to improve your tone production, for once you understand its laws you can consciously conform to the conditions which let them work for you. Briefly, here are a few outstanding facts, together with exercises which

The Tongue is Frequently at Fault

In the many years I have been a teacher of singing, I have encountered all the various gradations of muffled, mushy, ineffective singing and have witnessed the appearance of clear, ringing resonant tones in their place. More than any other single element, it was the tongue dragging back, or pressing down, that obstructed the sound waves and prevented the laws of acoustics from fulfilling themselves.

Take a moment to pantomime chewing food and you will discover that, every time the jaws separate, the tongue automatically draws back to throw the food under the teeth. Unless you are unusual, your tongue carries out this habit-pattern when your jaws separate to sing.

The epiglottis is the cover for the wind pipe. It is joined to the back of the tongue and is governed by its movements. When you are relaxed and breathing normally, the tongue is relaxed to the front teeth, the epiglottis is perpendicular, the air passes in and out freely. When you swallow, the tongue pulls back with downward pressure, the epiglottis covers the wind pipe, the food slips by without choking you. When you open your mouth to sing, if your tongue drags back, or presses down with a groove, the epiglottis is lowered over the wind pipe and its soft cushioned surface deadens the voice. Under these conditions, all the effort in the world cannot bring resonance into your tonal quality or force it to carry. Simply conform to the right condition: strengthen the muscles that bring the tongue forward in a relaxed position so that the epiglottis is up and forward. Presto! The laws of acoustics begin to fulfill themselves. Out comes the voice, resonance and all, and effortlessly. (See Illustrations 1, 2, and 3.)

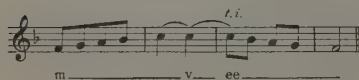
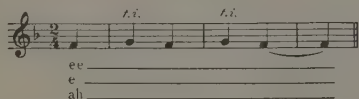
Exercises Designed to Strengthen Muscles

Here are your daily exercises which strengthen the muscles that bring the tongue forward and relax those at the back. But quite as important as their faithful performance in this: *think of your throat as relaxed and at ease. Think of your voice as coming forth the way you would like it to come forth. For thought plays an important part in your eventual success.*

1. Notice that when you are relaxed and breathing normally, your tongue touches all your lower teeth, rounds up to touch the palate. Maintain this relaxation as you drop your jaw, and swing it up and down and around and around.

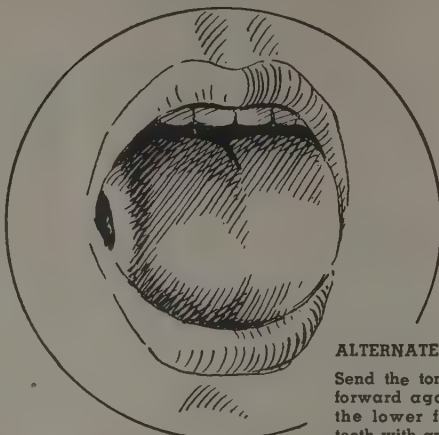
2. This tongue-impulse exercise strengthens the muscles that pull the tone forward and the epiglottis with it. (See illustration 4.)

3. In the following exercises, the letters t. i. stand for tongue impulse. On the tone marked t. i. give a slight tongue impulse as you sing. As the muscles at the back of your tongue become more relaxed and plastic, you are sure to hear more resonant tones.



4. Stand before a mirror to practice your songs and see that your jaws swing apart to let your voice out for every syllable and that your tongue remains forward to your front teeth for its vowel.

If a tone sounds muffled and dead, try using a slight tongue impulse the next time. The clearer, more resonant tone you will hear is the result of conforming to conditions which permit the laws of acoustics to fulfill themselves.



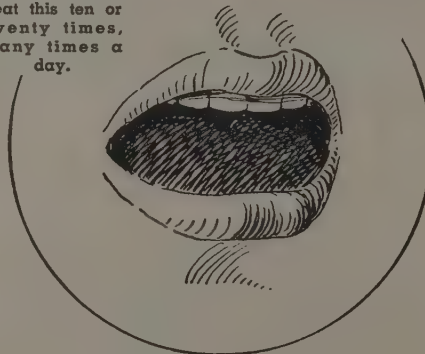
ALTERNATELY—

Send the tongue forward against the lower front teeth with an impulse that sends its sides up to the upper teeth and the jaw down with a backward movement toward the spine.

THEN—

Relax the tongue and let the jaw return to mere separation. Repeat this ten or twenty times, many times a day.

Illustration 4



From The Etude's Workshop

THE ETUDE BANK

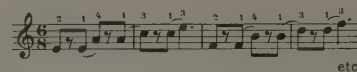
Here is one of the quaintest little stories ever to come into our workshop. It came from a sprightly little teacher from a progressive town in Texas. Here it is.

"Most of my pupils come from fairly well-to-do families. One little lady of twelve, however, said to me, 'I would like to take The Etude, but Mother says I can't afford it.' 'I think I can fix that,' I replied. I went to the ten cent store and bought her a bank, on which I put a sign, 'The Etude Bank.' 'Now,' I said, 'get your mother or your father to give you one penny a day; you save the pennies for a year, and you will have three hundred and sixty-five pennies. That is one hundred and fifteen more pennies than The Etude costs.' She took it home, and the scheme worked so well that several of her friends started an Etude bank. The Etude at \$2.50 a year costs only about seven tenths of a cent a day. It's the best bargain in all music."

Eighth Note Rhythm

By Annette M. Lingelbach

Eighth note rest rhythm is simply taught by the transposition of this right hand phrase from J. W. Lerman's *Dance of Automaton*.



Incidentally, the smooth performance of the thumb slipping under, the counting of dotted quarter notes, and graceful slurring, become part of the lesson on eighth note rhythm.

Plastics in Music

The E. I. du Pont de Nemours Company is usually thought of as manufacturers of explosives. Few people know that their undertaking, in other fields of chemistry are enormous. For instance, in music their plastics are adapted to many uses.

A plastic reed for clarinet and saxophone made from "Lucite" methyl methacrylate resin is the newest of many plastic applications in musical equipment. Plastic applications range from piano keys to all-plastic clarinets. Their lightness, strength, durability, moldability, and tonal qualities have made them increasingly popular for fabrication of musical equipment. Some musical authorities have acclaimed the new crystal clear "Lucite" reed as superior in most qualities to a bamboo reed. Its tonal and vibrating qualities are excellent and it is several times more durable than a bamboo reed, they say. A reed of "Lucite" may be cleaned by washing, for it does not absorb water, and will not warp or split. Importation of the best bamboo from tropical Asia has been made uncertain by war conditions. Illuminated orchestra conductors' batons, clarinets, saxophone mouthpiece, and transparent protective packages for phonograph needles are other "Lucite" applications in the musical field. Ocarinas, radio dials, lenses and knobs, "juke box" coverings and piano music racks are applications of "Plastacele" cellulose acetate plastic. The mouthpiece, body cavity and finger holes of an ocarina must be precise in size, shape and location, and plastic material is credited with best meeting these requirements. Piano music rack lighting to eliminate glare and direct light rays to the musical score is attained with a fluorescent tube covered by a sheet of louvered "Plastacele". Drum coverings in sheets of colored or white pearl effects, picks for banjos, guitars and mandolins and piano keys are "Pyralin" cellulose nitrate plastic applications. Nylon is used on violin, viola, cello and double bass strings of natural gut as a protective winding. Bridges, violin bow parts and string tightening parts on string instruments, phonograph records, radio cabinets, numerous mechanical parts of radios and phonographs and other musical equipment are made from plastics. "Lucite", "Plastacele", "Pyralin" and nylon are produced by the du Pont Company while the instruments and other products are fabricated by musical equipment manufacturers.

"Appreciation is just a matter of repetition. For example, take jazz. People like that because they are so used to it. One cannot acquire a high grade of musical taste by listening to trashy music any more than a cultured literary person is found among those who read cheap novels."—Samuel A. Baldwin, late American organist.

THROUGHOUT THE CONTINENT, on certain nights of the week, groups of people gather in their various churches to practice the music for Sunday services. For the most part, they are unpaid, and in most cases receive very little gratitude or praise. On the contrary, they are often subject to uncalled for criticism. Yet, rain or shine, winter and summer, they are on the job regularly. These hardy souls are the members of our church choirs; and it is on their behalf we wish to write.

Singing in a choir can be a great pleasure, or it can be a painful duty. Much depends upon the type of choir leader. He can be just as important as the minister in promoting the work of the church, and can do much to make the duty of singing in the choir a real pleasure and a profitable escape from the routine of everyday life.

Among the most important qualities that contribute to the success of the choir director are personality and an affable disposition. By these I do not mean a "Pollyanna" type of character, nor a person with a perpetual smile, but rather one with a truly kind disposition, albeit a firm one. Few choir members enjoy singing for a leader who is supersensitive and irritable.

Choir Leader, Know Your Voices

He should be interested in his choir members, in their musical abilities, their personal ambitions, and should encourage the newer and younger members to study and enjoy music. Many a famous singer owes his success to the interest first manifested in him by some obscure

singing bass, or basses singing tenor. Also he should remember that range is not the real test of a voice, that a voice with a soprano range may have alto quality, and so on. He should pay a great deal of attention to blend, for no individual voice should actually predominate; the screamers and the grunTERS (also the "scoopers") must be subdued.

Choir members must be encouraged to study singing and develop their voices, and their director should take the time, now and then, to practice with the beginners, and to help them in their work. Where there are no paid soloists, he must distribute the solo work as evenly as possible, in an attempt to prevent jealousy and envy. Needless to say, there should be no favoritism shown.

Members of the choir need adequate rest between numbers; and rehearsals should not last more than one hour and a half.

It is sometimes wise to divide the choir into two sections, with voice parts balanced as equally as possible in each half. One half the choir sings the music while the other half listens. This not only saves the voices, but allows the singers to hear the music sung by the others, thus making it more readily understood and easier to learn.

A good choir leader pays as much attention to the words as to

and enriched and he is able to convey a more truly religious feeling through his own singing.

Intelligent Criticism

And do, I beg of you choir leaders, give a word of appreciation to the beginner; it means so very much. Let your criticism be constructive. Thank those who sing solos. It isn't the easiest thing in the world to face a congregation for the first time, so try to be sympathetic.

When giving out solo parts, be sure that each suits the voice which is to sing it. There are different types of sopranos, tenors, altos, and basses. What suits one type would create a fiasco in another type. For instance, a dramatic soprano is not always able to handle the sort of song that would be perfect for the lyric singer. Many a singer is blamed for bad singing, when the real fault lies in the selection of the wrong type of song.

Try to put real feeling into your conducting. Give the higher voices time to place the top notes. Wherever possible, the fraction of a pause before singing a high note and a slight dwelling upon it will do away with raucous, strident screaming. A rounder and lovelier tone is thus assured. By observing this rule, the writer has been able to add one whole octave to her voice. Of course, it has taken a long time, but, nevertheless, it shows what can be done.

Do try to imbue your singers with confidence; for so many singers who would develop into excellent choir members grow discouraged after constant reminders of their ignorance and unimportance. Treat them as you would really good singers, and you will be surprised at how quickly they will improve.

Variety Avoids Monotony

Avoid monotony. Too many choir leaders are addicted to one type of music; some favor the sedate and sober type exclusively, while others feature the livelier, jollier sort; and they concentrate upon one mood until the choir is weary from boredom. Being bored will often cause a choir to sing flat, while being over-excited inclines the voices to sing sharp.

Congregations, as a rule, are more aware of tone quality than of accuracy of time and notes, although these are very important. The tone of the choir should be as varied as possible, with sufficient degrees of color to bring out the full meaning of words and music. How often have we heard *Savior, Breathe an Evening Blessing* sung lustily and heartily, while such an anthem as *Sing a Song of Praise* will be rendered half-heartedly and with anaemic, insipid tone. It is well to explain the meaning of the music to the choir and to tell them something of the composers' lives, which helps immeasurably to make the rehearsals more interesting.

See that the members learn their music sufficiently well to avoid (Continued on Page 412)



Choristers from the famous St. Peter's P. E. Church in Philadelphia

choir director in an equally obscure small town. A choir leader should really know the technique of good singing. Even though he may not be a singer himself, he should know the principles of breath control, voice production, diction, and similar aspects of vocal art. To sing for one who is merely an organist and who gives no thought to vocal tone, is misery to a real singer. Such a leader will never assemble a good choir, no matter how great a reputation he has as an organist. There are choirs in which to sing benefits the voice, while others not only wear out the voice, but also affect the health adversely.

The choir leader should know the quality and timbre of every voice. He should see that no sopranos are singing alto, or vice versa; or tenors

the music. When the congregation understands the anthems, the service takes on real meaning and worshippers are better able to join in the singing.

To have a good choir, the director should encourage the study of more difficult music. By learning something a little more involved than usual, the choir is enabled to sing the simpler musical forms really well. For, through serious and thoughtful exploration of the old church classics, the singer's spiritual outlook is deepened

ORGAN

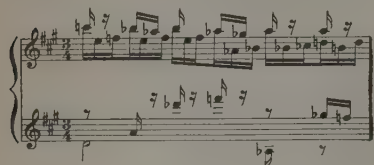
Questions About a Suite By Albeniz

Q. The questions I have in mind concern the *Triana*, from the "Suite Iberiennne," by Albeniz.

1. Please suggest a way to play Measure 79. 2. What is the meaning of the long line extending from the treble C, Measure 76, to end of Measure 77. (These occur frequently.) 3. In Measure 76 does the left hand play the grace notes?

Are there any differences between this edition and the one which Artur Rubinstein plays, Victor Record No. 7853-A? There seem to be several discrepancies between the two.—J. H.

A. 1.



2. This line points out the melodic phrases.

3. The right hand plays these grace notes.

4. I would suggest that you write to Artur Rubinstein, in care of *Musical America*, New York, for the answer to this question.

About Clair de Lune

Q. 1. Will you please tell me the correct fingering for the left hand in Measure 37 of Debussy's *Clair de Lune*?

2. What is the metronome tempo for this piece and how much faster are parts marked *Tempo Rubato*, Measure 15, and *Un poco mosso*, Measure 37?

3. What is the correct tempo for Schumann's *Bird as Prophet*? How much slower is the second part beginning at fourth count in Measure 19?

4. Please tell me which notes are to be played in mordents in Measures 16, 87, and 103?—Mrs. A.

A. 1.



2. M.M. $\text{♩} = 69$. At *Tempo rubato* the tempo is about the same. At *Un poco mosso* the tempo is about the same, but a little more swing is needed.

3. My copy is a Godowsky edition. It is marked M.M. $\text{♩} = 63$. I think this is about right. The middle part is played in the same tempo, with a slight hold on the second count.

4. In Measure 16, the fourth and fifth fingers play G-sharp, A-sharp and G-sharp. In Measure 87, F-sharp, G-natural and F-sharp. In Measure 103, the same as in Measure 16.

Tempo and Analysis of a Brahms Rhapsodie

Q. 1. Could you give me the exact tempo, also the analysis of Brahms' *Rhapsodie*, Op. 79, No. 1?

2. How long should I remain on the half note (lower F) and the whole note (lower G-flat) in Measures 62 and 63?

—Miss C. B.

A. 1. The edition that I have is marked M.M. $\text{♩} = 84$, and I think this is about right. If it is too fast for you, it can be played a little more slowly without spoiling the effect.

This composition has three subjects. The first appears four times, starting at

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,
Oberlin College

Musical Editor, Webster's New
International Dictionary



No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Measures 1, 67, 142, and 208. The second subject appears three times: M. 30, M. 171, and in the bass on the last page. The third subject is the B major section. Broadly speaking, this could be called a ternary form. Possibly some theorists would call it a rondo.

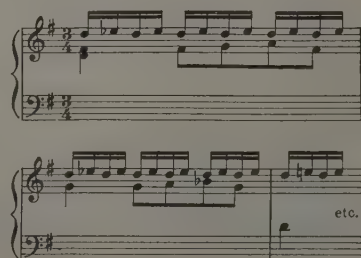
2. No doubt Brahms meant that the player should give these notes their regular value; if he had meant otherwise, he would have placed *fermata* or the words *ad libitum* over the notes. However, pianists sometimes hold them longer, and sometimes they cut them short. I think this would depend a great deal on how the following run was played. My advice is to play them as they are written.

The Paderewski Trill Again!

Q. How do you play the trill in Measures 64 and 65 (also Measures, 70 and 71) in Paderewski's *Minuet a L'Antique*?

—Miss G. H. F.

A. This is a very simple trill, and it should not bother you. Perhaps you do not know how many trilling notes to play to each quarter note. The general practice here would be to play either four notes or eight notes to the beat. In case four notes sound too slow, and eight notes too fast, you can trill six notes to the beat. Of course, in that case you would be playing in triplets. Since both trills are alike, except that one is an octave lower than the other, my example is for the trill beginning in Measure 70:



Position of Hands and Arms in Piano Playing

Q. I am twenty-one. On account of arthritis I have been unable to take piano lessons for the past three years though I practice nearly every day. My first teacher was a graduate of Syracuse with two years' study abroad; my next an elderly woman, a graduate from the University of Budapest. Both taught me to hold elbows easily but not out from sides and to hold hands horizontal with keyboard. I have just commenced lessons with a new teacher. She has put me back to four-finger exercises and slow scales. This, of course, I do not object to and will do exactly as she tells me, but she insists that I hold my elbows out and up hands diagonal with keyboard. (Held obliquely, I think she terms it.) This is not only difficult for me, but I strongly object to such mannerisms. She tells me my teachers were old-fashioned and that I cannot take her attitude. I may not take lessons of her. Is she right?—L. J.

A. I have asked a very well known piano teacher to answer your question and he has given me the following: "The position of hands and arms taught by your two former teachers is not old-fashioned. It is the position used by many of the foremost artists of today. I refer you to Mr. Tobias Matthay's book 'The Act of Touch,' Chapter XXIII, pag 301-302; and to Mr. Ian Mininberg's book 'A Visual Approach to Piano Technique.' Under the circumstances, perhaps you had better go to a different teacher.

Material for Learning to Play the Harp

Q. I have just been given a harp that is sixty years old. After it has been restrung and fixed, I intend to instruct myself. What books would you suggest keeping in mind that I play several instruments well, and also have studied harmony?—M. A. J.

A. I have asked my friend, Lucy Lewis for information and she tells me that good instruction book for your purpose "Method for the Harp," by Lucille Lawrence and Carlos Salzedo. This may be secured from the publishers of *THE ETUDE*. It will be appropriate whether your harp is single action or double action. Miss Lewis (herself a pupil of Salzedo) also suggests that you work on two little pieces, "Tiny Tales for Harpist Beginners" by Salzedo; and "Old Tunes for New Harpists" by Mildred Dilling. The also may be secured through the publishers of *THE ETUDE*.

What Is a Coda For?

Q. People so often ask me why there is a coda to many musical selections. They expect me to know as I have studied piano, voice, and a little violin work. Now I don't know whether I am right. I have never been told, but I feel that it is a summary of the whole preceding work in brief form. Will you help me to the correct answer?—Mrs. E. R. A.

A. The word *coda* means literally "tail", and a coda in music is always an ending to a composition or movement. Sometimes it is only a few measures in length, in which case it is usually just a series of cadences. But sometimes it is quite long and becomes then another section of the composition (or movement), often including its principal themes, and bringing the music to a more definite finality than would be the case if it closed with just a single cadence.

What Is an Oratorio?

Q. Are oratorios ever written for piano solos? I have always thought all were vocal, and from the musical history definition I still think so. Will you please settle this question for me?—M. A.

A. An oratorio is a choral work, but it is entirely in order to play an excerpt from such work as a piano solo. In such a case some editor or arranger adapts a solo or a chorus for use as a piano piece.

What Is "The American Scale"

Q. I would like to know just what "The American scale" is. Not long ago I heard a pianist and composer of music say that we Americans should use the "American scale" and, while I am not a pianist nor a composer, I am interested in music. I teach voice and sing, and of course I know scales, but not the "American scale."—N. F.

A. There is no such thing as an "American scale." Composers in the U. S. use the same scales as composers in Europe. Most music is based on either the major scale or the minor scale, but there exist some compositions that are based on the whole-tone scale, some that use the pentatonic (or five-tone) scale, and some that follow one of the so-called "church modes." Much ultra-modern music is not based on a mode at all but uses all the tones of the chromatic scale so free that the music may be said to be based on the chromatic scale.



The Famous All-Girl Band of Winthrop College at Rock Hill, S. C. Mark Biddle, Conductor.

The All-Girl Band of Winthrop College

By Mark Biddle, M. A.

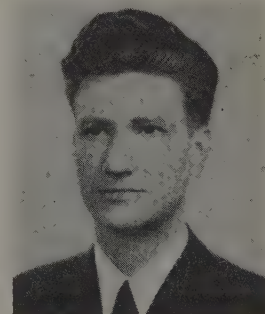
WINTHROP COLLEGE, the South Carolina College for Women, is located on a beautiful eighty-acre plot at Rock Hill, South Carolina. It is state-supported, and its present enrollment consists of eighteen hundred and fifty students. Among the many beautiful and useful buildings on the campus there is a new auditorium with a seating capacity of thirty-five hundred, and close by stands the new Conservatory of Music building.

The music building is perhaps one of the finest in the country. It has twelve studios for faculty members, fifty-six practice rooms, four classrooms, and a small auditorium for recitals with seating arrangements for four hundred persons. In control of the work of the music department are twelve full-time faculty members. At present one hundred and twenty-five students are taking private lessons, and the music department directly contacts, through its various organizations, some seven hundred students.

My first association with Winthrop College was in the Fall of 1938, when I was accepted as a member of the music department faculty. Winthrop had had a strong orchestra for several years, and it had been the custom to hire woodwind and brass instrument players in order to give a full instrumentation for concert performances. Previous experience had indicated to me that from a group of sixteen hundred and sixty girls then enrolled at Winthrop there must be, if the high schools of my own state were any criterion, at least fifty who would have had some kind of training. Accordingly, a printed card-questionnaire given to every student at time of registration was filled out by request. To my surprise, only nine girls out of the entire group had played

In a recent issue of THE ETUDE there appeared in this department an article on the Bonham Brothers' Boys' Band. Among the many letters and comments received, following the appearance of this article, was a letter from Mark Biddle stating that he believed that "every girl, as well as every boy, is musical." The editor is heartily in accord with the sentiment, felt all over our country, that every young person has at the very least a chance to be musical, and herewith presents the story of the Winthrop College All-Girl Band as told by its organizer and director.

—Editor's Note.



a band instrument, and most of these were out-of-state girls. However, one important fact was gathered from this first questionnaire: two-hundred and sixty of the girls were very much interested in learning to play an instrument in the band! With such a show of interest, it seems paradoxical that there are still high school bands in the country which do not allow girls to become members of the band, although I am sure that this sentiment is definitely on the way out.

The task before me concerned student material and band equipment. Of the interested girls those who could play piano were first chosen to be given opportunities on wind instruments. They were separately tested for adaptability, and one of the first questions which the girls asked (naturally!) was, "Will it hurt our lips?" Upon assurance that wind-instrument playing would in no way mar their beauty, the girls were enthusiastic. It was the first indication of an enthusiasm which was never to falter, and which was to achieve such happy results in this work.

In the meantime, the college authorities purchased two Sousaphones, four French horns, two trombones, four clarinets and one baritone. These

BAND and ORCHESTRA
Edited by William D. Revelli

were added to the bass drum, cymbals, and the one snare drum already on hand; and with the complement of two C-melody saxophones, two cornets, two clarinets, and two flutes among the nine girls with experience, our band was on its way. Those girls who finished best in the preliminary tests were given instruments, and I suggested that the remainder of the group rent instruments from the music store. Students with instruments were given class lessons—one each week—for one semester, and this procedure is still being followed. The lessons are free but, on the limited time available, they cannot be continued for more than one semester. If a student wishes to continue such study, she may enroll for private lessons at a nominal lesson fee.

The Girls' Band Makes Instant Appeal

Students who fail to show progress after reasonable time and effort are dropped from class lessons, as are those who fail to show sufficient interest to practice regularly. After one semester of class lessons, the girls take their places in the band, which in that first year numbered forty by the month of October. Intensive effort went into those first few weeks, and after six weeks of rehearsals our band was ready to give its first program in assembly. The instrumentation was a fairly balanced one; there were five cornets, eight clarinets, four horns, two flutes, two Sousaphones, two string basses, three percussion, three trombones, two baritones and four saxophones.

The concert, needless to say, was a success. In a women's college where students had been used to string programs, piano performances, and assembly singing, the overtures, marches, and novelties played by the band were in striking contrast. After that performance I was swamped with visits from girls who wished to know how they could join the band.

Since the band's organization, most of the girls have bought or are buying their own instruments, paying for them in monthly installments. At times the quality of instruments they have been able to afford has not been of the best, and a poor tone has been the result; but the problem is undoubtedly not rare and it can be solved.

A few weeks after our first concert a notice was placed on the bulletin boards, advising students that tryouts for twirling positions with the band would be held at a definite time. When that moment arrived there were more than one hundred eager girls to choose from. Twenty were given opportunity, and later this group was narrowed to five girls who were in my opinion good prospects. Regulation batons were secured for them, and they were given lessons once a week just as carefully as in the case of the instrumental students. The time had come for a marching band, and in a short time field drums and *glockenspiels* were secured for that purpose.

The band began to develop, until there were sixty-four playing instruments and eleven twirling batons. News of the band and its activities began to spread, and by the following Spring we received an invitation from the April Azalea Festival in Charleston to participate in the Azalea parade. We were able to take sixty girls to Charleston. In the three-mile parade the girls made a lovely sight, all wearing white dresses. They marched and played excellently, and newspaper impressions indicate that "they stole the show." Not long afterward the girls appeared at a parade in Charlotte, North Carolina, on the occasion of a meeting of the Eighth Region of the National School Band Association. Several other short trips were taken that Spring, and the first annual

Spring Band Concert was given. The program was a bit more than we had previously attempted, and eminently successful.

Girls Are as Music Minded as Boys

The beginning of the school year 1939-40 saw quite an increase in the number of members in the band. Band activities were begun with a fresh, zestful spirit—the sort of spirit overflowing in the words of a letter written to a local newspaper by one of the girls proud to be in the band, from which we quote:

"Every Wednesday afternoon at five o'clock, the patter of marching feet, the tooting of horns, the beating of drums can be heard coming from the field behind the auditorium. For the Winthrop college band has started to work this year with a bang! Filled with enthusiasm and interest, we band members have practiced unceasingly for the past three weeks. We gather in music hall auditorium and on the field. We haunt the music hall, we march, we memorize and practice, getting ourselves ready for the best year possible.

To us, being in the band is one of the biggest

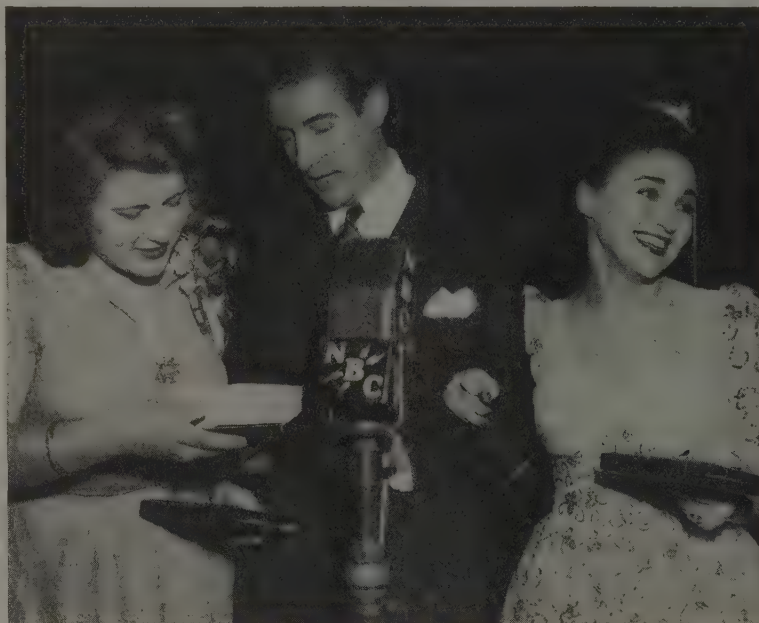
thrills a Winthrop girl can have. We are glad to be a part of such a constructive, worth while and growing organization. We are proud of our band and the progress it has made in its one year of existence—and it is a pride which all the school shares. We believe in it, and want to make it not only the 'largest' but also the 'best' all-girls college band in the world!"

With such faith and spirit on the part of the girls, it is no wonder that I feel so strongly that the school girls of our country are just as music minded as the boys.

The first Annual Fall Concert of the band was given early in December, 1939, with sixty girls taking part in this performance. By the following January uniforms were secured for the band and the twirlers, and the marching unit has since used these uniforms in all of its parades.

A number of trips were taken in the Spring of 1940, during which the band established a widening reputation for excellence among several neighboring states. Then came a real surprise—an invitation to appear at the New York World Fair! We were in the position, however, of wondering how we might (Continued on Page 417)

Metropolitan Opera Audition Winners!



Here they are—"the winners" of the "Metropolitan Opera Auditions of the Air." These auditions are sponsored by the Sherwin Williams Company (which after long research we have found to be guilty of selling paint and a few other things). Seriously speaking, through the novel radio advertising plan many really excellent young Americans have had their chance to become members of the Metropolitan Opera House Company. Here's good luck to the winners for 1941. (From left to right: Mary E. Van Kirk of Cleveland Heights, Ohio; Lansing Hatfield of Hickory, N. C.; and Mona Paulee of Alberta, Canada, all blessed with beautiful voices.

Scottish Airs—By H. L. Bilger

Scotland is famed for a class of national airs of a peculiar style and structure, possessing an unrestrained, dignified, strongly marked, and expressive character. These airs are generally considered to be of great antiquity; and the few notes, on which the oldest of them turn, and the character of the modulation lead us to believe that they were originated at a time when the musical scale and musical instruments of the country were in a primitive state. No musical manuscript of Scottish airs is known to exist prior to 1627, and there is no information when or by whom the early Scottish melodies were composed, or how long they continued to be handed down traditionally from the music folks of one generation to another.

Among the peculiarities which are especially characteristic of the music of Scotland, the most prominent are the omission of the fourth and seventh degrees of the scale and the absence of semitones; and in the course of modulation there is an alternation between the major and its relative minor, while the melody adheres to the diatonic scale of the principal key, without the use of accidentals. An air will often begin in the major key and end in the relative minor, or the reverse. The final note is not necessarily the key note, a peculiarity especially noted in the Highland airs, which, if in a major key, most always end on the second and, if in a minor, on the seventh. Endings are also to be found on the third, fifth, and sixth of the scale.

The Paradox of the Violin

By J. S. Chamberlain

would not be so good, perhaps, as might be produced on some other instruments.

What is the Value of a Violin?

When we consider the value of a violin, we begin to realize some of the peculiar features of this extraordinary instrument. The cost of raw material used in making either the cheapest or the most valuable violins varies only a few dollars.

Again comparing the violin with a rare stamp or a valuable painting, we do not find the same range of value. Authentic prices obtained for violins are hard to get, although it is reliably stated that an offer of approximately one hundred and fifty thousand dollars was once refused. Certainly the present market range for violins runs from three or four dollars to twenty-five thousand dollars or more.

How then can the value of a violin be ascertained? Again we find a strange situation. The violin is an instrument that has doubtless been used longer than any article still in use; it varies tremendously in value, and is perhaps the best known of all musical instruments—yet the least known of all. With such a sale and range of price, it would seem that there would be countless good judges as to the real type and value of a violin, yet the opposite is a fact. There are really only a very few good judges of violin values. To the expert, each violin has a distinct personality and classification. The artist, who has played violins for years, and who should be more familiar with them than anyone else, is never an expert judge. It is true that there are good judges of violins among musicians, but these are the players who

have studied thoroughly the workmanship of the various makers; they are not students of the mechanical action of the instrument.

When it comes to appraising the value of a violin, we really do run into a mass of contradictions. A violin increases in quality with age, provided the instrument was originally well made, but an old violin is not necessarily valuable. The author, during his connection with a concern specializing in violins, has sold violins over two hundred and fifty years of age and in excellent playing condition for as low as ten dollars and absolutely new violins for as high as five hundred dollars. As has been stated, the most valuable of all violins are some made by Antonio Stradivari between about 1670 and 1737. Other violins that bring high prices are the Italian violins made, for the most part in Cremona, at about the same time. There are other older violins, however, and some of more recent date that are more valuable than many made in Cremona during the height of the industry there.

A violin may have been in a family for years. It may have been (Continued on Page 414)



VIOLIN BY CARLO TONONI

A beautiful specimen of the art of this craftsman who was active in Venice between 1721 and 1768.

color on canvas, so did Stradivari, the Guarneris, Amati, and other artists create masterpieces of grace and beauty in wood. While all violins are basically of the same construction, each great maker put his own distinctive genius into his work.

Violins in the hands of collectors may or may not be in use; many fine instruments are kept in vaults or glass cases for years on end. The "Messiah" Stradivarius, considered the finest example in existence of the greatest of all violin makers, rests in a glass case and is admired by all who are privileged to view it. Why is it so esteemed? Not because it yields marvelous music for the enjoyment of humanity. Lovers of the violin would not like to have this instrument played upon, lest its wonderful condition be somehow marred by use. As a matter of fact, the music that could be obtained from this instrument

VIOLIN

Edited by Robert Braine

THE VIOLIN IS A CURIOSITY, a contradiction, and a mystery. Made for use as a musical instrument, it has become one of the favorite and most expensive hobbies of collectors. It also holds its place among the great artistic works—a masterpiece of the artist in wood.

Although it is, perhaps, the most used of all musical instruments, having been in constant use for over three hundred years, with sales running into millions in quantity and in dollars, little is actually known about the violin. And few people realize what an extraordinary and curious thing this instrument really is.

There have been countless questions asked about violins. Discussions and experiments have proved very little. No matter what may be truthfully said about one violin, an exactly opposite answer may apply to another.

Violins were, and still are, made primarily for use as musical instruments. They are the tools of the creators of music; and they most closely resemble the tone and range of the human voice. What other article in use at the present time has not changed in appearance, quality, or excellence within the last few years? The violin has not changed radically in construction or appearance for over three hundred years; it reached its peak of perfection in the work of Antonio Stradivari, who was born in 1644 and died in 1737. Violins made during that time, and even before, are still in use and are regarded as the finest of these instruments. All this is true in spite of the fact that thousands of professional and amateur makers have tried in vain for many years to improve, either in quality or appearance, upon the work of these early masters. Hence the professional violin maker of to-day tries, instead, to copy the skill and workmanship and to a certain extent approximate in his own violins the excellence shown so long ago.

Violins may be grouped in three general classes. First, there are the so-called "factory" violins made mostly by group labor and valued to about fifty dollars. Then there are the "hand-made" violins, or those made individually by an experienced craftsman, which vary greatly in price. And third are those instruments which are valued at several thousands of dollars or more each; these are classed as "master" violins and very often are found in some collection.

What is a Violin?

The violin has far outgrown its original musical function. We hear of very high prices being offered for certain instruments. These prices are paid, not for an article of practical use, but for a masterpiece to be cherished by the fortunate collector. True enough, most famous violinists possess some of the finest violins in existence; but such artists are also collectors.

The violin may well be considered a work of art, not entirely for its beauty of sound, but for the grace and perfection of line involved in its construction. Just as famous painters worked in

Music in Argentina, the Land of the Pampas

TRAVELOGUE NO. 3

By Maurice Dumesnil

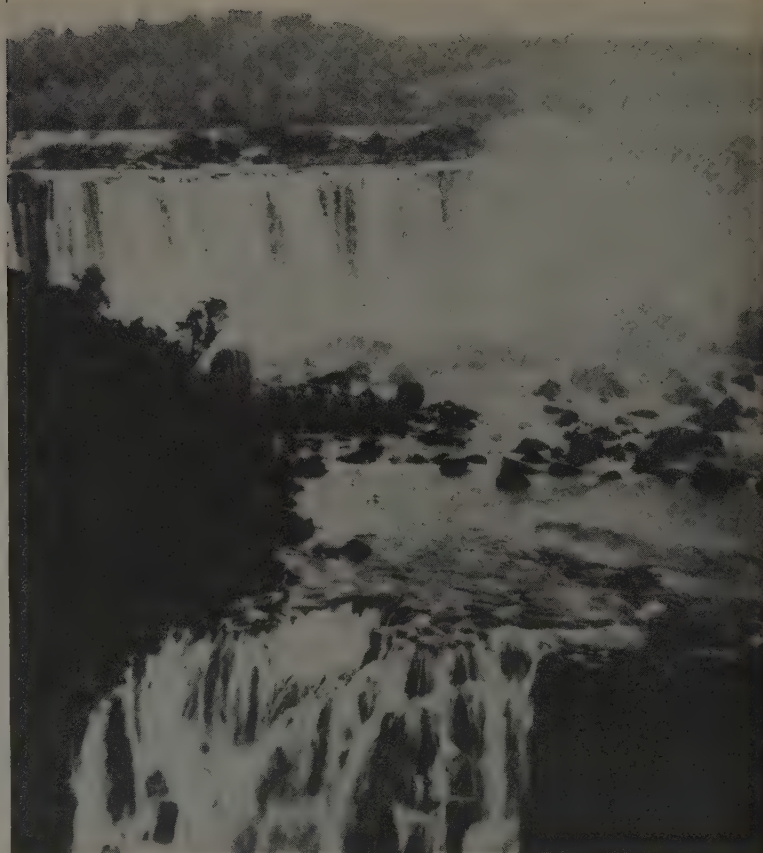
French Pianist and Conductor

MY FIRST IMPRESSIONS upon returning after a long absence were of a "lofty" order; they took place on the high passes of the Andes. The trip from Chile had begun inauspiciously, amid torrential rain and much confusion caused by the negligence of the travel agencies which had sold Pullman seats several times over. For seven hours we rode through an increasing storm which turned to snow when we reached higher levels. We went through safely, however, for which we felt thankful since the track was buried under a heavy white blanket the next day and traffic was interrupted for several weeks.

At Punta de Vacas (Cow's Point), altitude ten thousand feet, and the temporary terminal of the Transandine Railway, twenty-five automobiles waited, ready to take us over the hundred miles of mountain road to Mendoza, head of the main line to Buenos Aires. Formerly the Transandine reached as far as Mendoza; but six years ago a flood washed out its fragile narrow-gauge track,

and since then nothing has been done about rebuilding it. South America, it is known, is the "land of mañana," and the automobile service may well endure indefinitely, abiding by the French saying: "What is provisional lasts forever."

The ride was rich in unexpected thrills. Here again my reservation had been booked incorrectly, so I took my place in the last car of the caravan, a private car driven by the company manager himself. This gentleman had brought along as his guest an alluring brunette from Mendoza and, wanting to show off before the señorita, he gave us a specimen of one hand driving which was little short of terrifying. Up and down we bounced, right and left, over stones and through deep ruts, among clouds of dust and a shower of



SOUTH AMERICA'S NIAGARA

The famous Iquazu Falls at the juncture of Argentina, Uruguay, and Brazil.

Buenos Aires season were, of course, the appearances of the N. B. C. Symphony Orchestra at the Colón and the All American Youth Orchestra at the Gran Rex. I found the capital still echoing with Toscanini's triumph and filled with expectancy for Stokowski's début.

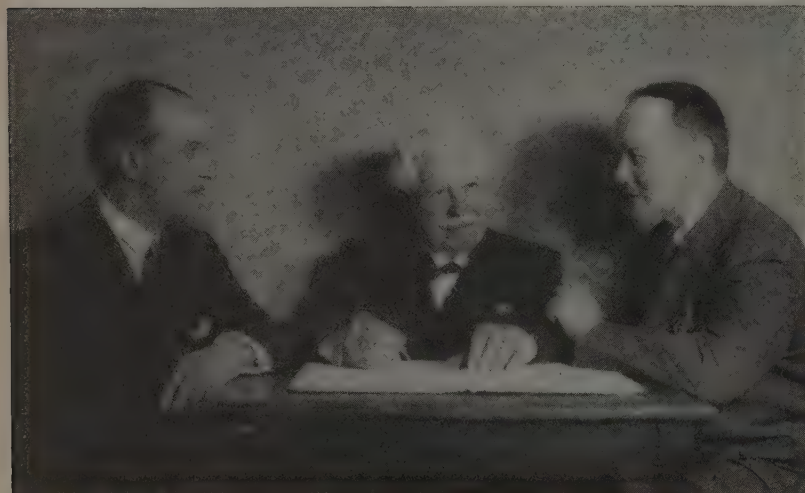
Strange as it is, symphonic manifestations are scarce in the River Plate metropolis, where there exists no organized and permanent orchestra. There is, naturally, a fine orchestra at the Colón; but it is exclusive, never takes part in outside activities, and dedicates its time to operatic activities with scarcely ever a concert now and then as a fill-in. What is badly missed by all music lovers is a real symphony orchestra operating along European or American lines, with a full subscription season of popular and children's concerts, all broadcast. There has been and still is much talk about this important matter, but so far all projects have failed to materialize.

Toscanini and Stokowski

Because of all this, the concerts of Toscanini and Stokowski were awaited with accrued interest; besides, there was much curiosity about the new disposition of instruments inaugurated by Stokowski, in which the strings are pushed back while the woodwinds and brasses are brought forward.

Toscanini's programs were conservative and selected mostly from the masterpieces performed during his past New York seasons, to which was added, as a courteous gesture toward Argentine music, a fragment of a symphony by Alberto Williams.

The maestro's success, immense in itself, was increased even more by the sentimental aspect derived from his (Continued on Page 410)



MUSICAL LEADERS IN BUENOS AIRES

Floro Ugarte, Composer and Director of the Teatro Colón, discusses a problem of orchestration with Alberto Williams, dean of Argentine music, and one of the dominating musical figures in South America. At the right, M. Maurice Dumesnil, author of this article.

CLASSIC AND CONTEMPORARY SELECTIONS

THEME AND TWO VARIATIONS

from SONATA Op. 109

LUDWIG van BEETHOVEN

The "Sonata, Opus 109," was composed when the magnificent genius of Beethoven had progressed to the third and last period of his creative activity. During this same period the "Missa Solennis" and the immortal Ninth Symphony were conceived. Grade 7.

Andante molto cantabile ed espressivo M. M. ♩ = 60

mp pp dim. cresc. p

VAR. I

Molto espressivo ♩ = 58

cresc. sf mezza voce sempre tenuto

cresc. dim. dim. dim. p

ten. cresc. sf mezza voce cresc. poco rit.

VAR. II

Leggieramente ♩ = 60

p cresc.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The music is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes. Dynamics and articulations are marked throughout, including *dim.* (diminuendo), *cresc.* (crescendo), *tr.* (trills), *teneramente* (tenderly), *poco cresc.* (a little crescendo), *dolce* (sweetly), *armonioso* (harmoniously), *p* (piano), *pp* (pianissimo), *cresc.*, *decresc.* (decrescendo), *pp espr.* (pianissimo with spirit), *cresc. poco rit.* (crescendo with a little ritardando), and *dim. p* (diminuendo piano). The notation includes various note values, rests, and slurs, creating a complex and expressive musical texture.

PRELUDE IN B-FLAT MAJOR

This toccata-like prelude is a valuable study in legato passage playing. Note how exquisitely Bach balances his themes. As in the study of all the numbers in the *Well Tempered Clavichord*, great clarity and precision are essential to finished performance. Grade 5.

Vivace M.M. ♩ = 84

J. S. BACH

p *leggiermente*

cresc.

simile

f *dim.* *p*

f *cresc.*

dim.

p *cresc.*

f *ff* *(R.H. ad lib.)*

*) This measure does not appear in early editions and is believed to have been added by Czerny.

SPANISH GARDENS

Grade 4. Languidly with marked rhythm M.M. ♩ = 72

DAVID HAUPT

First system of a musical score in 2/4 time. The treble and bass staves are shown. The treble staff contains several measures with eighth and sixteenth notes, some with fingerings (1, 3, 1, 3). The bass staff has a steady eighth-note accompaniment. Performance markings include *cresc.*, *più rubato*, *f*, and *a tempo*. The system concludes with a double bar line.

Lively with marked rhythm

Second system of the musical score. It begins with a *mf* dynamic and features a series of eighth-note chords in the treble staff. The bass staff continues with eighth notes. The system ends with a *f* dynamic and a double bar line.

Third system of the musical score. It starts with a *mf* dynamic and shows a transition to a *ff* dynamic. The treble staff has chords and eighth notes, while the bass staff has a consistent eighth-note pattern. The system ends with a double bar line.

Fourth system of the musical score. It begins with a *con forza* marking and includes a triplet in the bass staff. The treble staff features chords and eighth notes. The system concludes with an *allargando* marking, a *sf* dynamic, and a *D.S. &* instruction. The final measure is a whole note chord.

WHITE ORCHIDS

A lyric idyl, somewhat in the form of MacDowell's *To a Wild Rose*, with some interesting touches in the harmonic treatment which seems to spring most naturally from the melody: Do not permit the second movement to lag.

This composition should make an interesting spot in the June piano recital. Grade 3.

JAMES FRANCIS COOK

Lento ma non troppo M. M. $\text{♩} = 52$

Un poco più mosso M. M. $\text{♩} = 69$

Tempo I.

PEGGY

CHARLES E. OVERHOLT

Grade 3½

Allegro con grazia M.M. ♩=120

First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat, E-flat). Time signature: common time (C). Dynamics: *mp*, *mf*, *p*. Pedal markings: *Ped. simile*. Fingerings: 1, 2, 3, 4, 5. The system contains two measures of music.

Second system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: common time. Dynamics: *mf*. Pedal markings: *Fine*, *Ped. simile*. The system contains two measures of music.

Third system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: common time. Dynamics: *mp*. Pedal markings: *Ped. simile*. The system contains two measures of music.

Fourth system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: common time. Dynamics: *mf*, *p*, *mp*. Pedal markings: *Ped. simile*. The system contains two measures of music.

Fifth system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: common time. Dynamics: *p*, *cresc.*. Pedal markings: *Ped. simile*. The system contains two measures of music.

Sixth system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: common time. Dynamics: *mf rit. e dim.*, *mf*, *mp*, *p*. Pedal markings: *Ped. simile*. The system contains two measures of music.

DAMASK ROSES

FRANK GRE

Moderato M. M. ♩ = 104

The musical score for "Damask Roses" is presented in a standard piano format with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderato" with a metronome indication of 104 beats per minute. The score is divided into several systems, each containing a grand staff. The first system begins with a piano (p) dynamic and includes a "Ped. simile" instruction. The second system features a "poco rit." (poco ritardando) marking followed by a return to "mp a tempo". The third system concludes with a "Fine" marking. The fourth system is marked "Poco animato" and begins with a mezzo-forte (mf) dynamic. The fifth system includes a "L. H." (Left Hand) marking and a "poco rit." instruction. The sixth system features a "poco rit." marking followed by a return to "mf a tempo". The piece ends with a "D.S. rit." (Da Capo, ritardando) instruction.

BY CANDLELIGHT

This minuet is so closely in line with the classical form that it seems to have been an Eighteenth Century creation. Powdered wigs and old lace
der brilliant candelabra set the stage for a charming musical scene. Grade 3.

Tempo di Minuetto M.M. ♩ = 112

FREDERICK A. WILLIAMS

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CAMPUS SERENADE

Lightly, but with feeling M. M. ♩ = 88

ARTHUR E. KORBER

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UNE 1941

VOCAL AND INSTRUMENTAL COMPOSITIONS
 *
 OH, LOVING VOICE OF JESUS
 VOX JESU
 DUET FOR SOPRANO OR TENOR

Wm. Chatterton Dix

GEO. B. NEY

Andante

The musical score is written for piano and voice. The piano part is in 3/4 time, starting with a mezzo-forte (mf) dynamic. The key signature has one flat (B-flat). The vocal parts are for Tenor and Soprano. The lyrics are in English and Latin (Vox Jesu).

TENOR

1. "Come un-to me, ye wea - ry, Come, I will give you rest," Oh, bless-ed voice
 2. "Come un-to me, ye faint - ing, Come, I will give you life," Oh, peace-ful voice

SOPRANO

It tells of ben - e - dic - tion,
 The foe is stern and ea - ger,

Je - sus, Which comes to hearts op - pressed;
 Je - sus, Which comes to end our strife;

par - don, grace and peace; Of joy that hath no end - ing, Of love which can-not
 fight is fierce and long; But Thou hast made me might - y And strong - er than the

cease.
strong.

"Come un - to me, dear chil - dren,
"And who - so - ev - er com - eth,

Come, I will give you light."
I will not cast him out."

con molto espress.

Oh, lov-ing voice of Je - sus, Which comes — to cheer the night, Our hearts are fill'd with
Oh, pa-tient love of Je - sus, Which drives — a - way our doubt, Which calls us ver - y

sad - ness, And we had lost our way, But morn ing brings us glad - ness, And
sin - ners, Un - worth - y tho' we be, Of love so full and bound - less, To

mf *ff*

ff rit.

1 2

songs the break of day. Thee, To come, dear Lord, to Thee.

come, dear Lord, to

a tempo *cresc.* *f*

LIKE THE ROSEBUD

ROB ROY PEER

Tenderly

mp

Would, love, I were the rose - bud Which

on thy bos - om lies; Short is its day, but bliss - ful, It buds and blooms and

rall. *a tempo* *lento*

dies. Thus could I dream, for - get - ting That we for aye must part, And

p *a tempo* *f* *largamente e cresc.*

live and love and per - ish So close - ly to thy heart, And live and love and

colla voce *l.h.* *p* *a tempo* *f* *largamente e cresc.*

ff *rall.* *p* *rit. e dim.*

per - ish So close - ly to thy heart.

ff *rall.* *p* *rit. e dim.* *mp* *p* *rall. e dim.* *pp*

From "Suite in B Minor"

Allegro moderato

British Copyright secured

First system of the musical score. It consists of four staves. The top two staves are for the Violins (Viol. 4 and Viol. 8) and the Flutes (Fl. 4 and Fl. 8). The bottom two staves are for the Cello and Double Bass (Ch. Fl. 8 and Ped. 16). The music is in 3/4 time, key of D major. Dynamics include *p* (piano) and *f* (forte). The tempo is marked *allargando* (rushing). Fingerings and articulations are indicated throughout.

MENUET REVERCHON

Prepare { Sw. Viol. 8; Sal. 8; Quintadena 8;
Viol. 4; Fl. 4; Sw. to Sw. 16'
Gt. Fl. 8'
Ch. Fl. 8; Dul. Fl. Celeste
Ped. 16; soft 8; to Ch.

Hammond Organ Registration

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CARL WIESEMAI

Andante espressivo

MANUALS

PEDALS

Second system of the musical score. It continues the piece with the same instrumentation. The tempo remains *Andante espressivo*. The music features a *rall.* (rushing) section. The score includes manual and pedal parts with various registrations and dynamics.

Third system of the musical score. It continues the piece with the same instrumentation. The tempo remains *Andante espressivo*. The music features a *cresc.* (crescendo) section and a *ritard.* (rushing) section. The score includes manual and pedal parts with various registrations and dynamics.

Fourth system of the musical score. It continues the piece with the same instrumentation. The tempo remains *Andante espressivo*. The music features a *rall.* (rushing) section and a *ritard.* (rushing) section. The score includes manual and pedal parts with various registrations and dynamics.

Tempo I

[F] First combination Sw.

Sw. Ch. *mf* [F] *l.h.* Gt. Ch. *rall.*

Sw. *l.h.* Gt. Ch. *a tempo* *r.h.* *l.h.* Gt. Ch. *ritard.* *tr* *Fine*

Trio quasi Musette

add Gt. (A#)

Cantabile rubato

[F] Ch. or Sw.

add Ch. Viol. 8' & Trem. or Sw. Fl. 8' Celeste 8' & Trem.

Gt. Chimes *ad lib.* 8va lower

[A#] *mf*

rall.

D.C. al Fine

OFF TO CAMP

MARCH SECONDO

BERT R. ANTHONY, Op. 217, No. 1

Arr. by William Hodson

Tempo di Marcia M. M. $\text{♩} = 120$

The musical score is written for piano and features five systems of music. The first system includes dynamics *mf*, *fz*, and *mf*. The second system includes *f* and *fz*. The third system includes *f*. The fourth system is labeled "TRIO" and includes *mp-f*. The fifth system includes *f*. The score includes various musical notations such as notes, rests, and fingerings.

OFF TO CAMP

MARCH

PRIMO

BERT R. ANTHONY, Op. 217, No. 1

Tempo di Marcia M. M. $\text{♩} = 120$

8

First system of music, measures 1-8. Treble and bass staves. Dynamics: *mf*, *fz*, *mf*. Fingerings and slurs are indicated throughout.

8

Second system of music, measures 9-16. Treble and bass staves. Dynamics: *fz*, *f*. Includes a repeat sign at the end of the system.

Third system of music, measures 17-24. Treble and bass staves. Continuation of the melodic and harmonic themes.

1 2 TRIO

Fourth system of music, measures 25-32. Treble and bass staves. Marked 'TRIO' and *p-f*. Includes first and second endings for measures 25-26.

8

Fifth system of music, measures 33-40. Treble and bass staves. Dynamics: *f*. Includes a repeat sign at the end of the system.

Sixth system of music, measures 41-48. Treble and bass staves. Continuation of the piece, ending with a final cadence.

Grade 1.

BIG BROWN BEAR

HAROLD SPENCER

Somewhat heavily M.M. ♩ = 96

Big brown bear, - come on and dance with me, Stand up tall so ev-'ry-one can see. Step right out; - feet must nev-er drag. What a shame you have no tail to wag! 'Round you go, nice and slow, Care-ful not stum-ble, lest you take a tum-ble. Don't sit down oh, that would nev-er do! You can have a cook-ie when you're thro-

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Grade 1.

SINGING BROOKLET

LOUISE E. STANLEY

Moderato M.M. ♩ = 80

Sing - ing, sing - ing, As you race a - long, Lit - tle brook - let, Sing a mer - ry song. Sing to the south wind, When you hear it sigh, Sing to the cloud - lets, Float - ing in the sky. Sing - ing, sing - ing, As you race a - long, Lit - tle brook - let, Sing a mer - ry song.

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PELICAN PARADE

Moderately M. M. ♩ = 152

MARGERY McHALE

mf cresc. dim. mf

a tempo rit. f Fine

D. C.

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OLD MISTER SHARK'S LUNCH

The tale is told that a Pirate Bold,
Seeing a shark that was hungry,
Swung over his leg for Mister Shark's lunch,
Just because it was Sunday.

But don't feel sad for the Pirate Bold,
'Twas a joke on the shark, you see,
For it made him so mad, when he bit into wood,
That the Pirate yelled with glee.

ALEXANDER BENNETT

de 1½

M. M. ♩ = 84

mp mf mp

rit.

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E 1941

407

TECHNIC OF THE MONTH

ETUDE

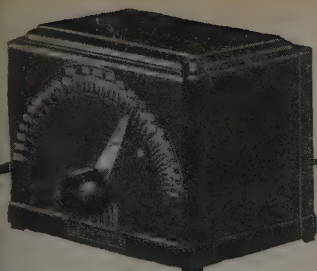
Grade 4.

With lesson by Dr. Guy Maier on opposite page.

CARL CZERNY

Molto Allegro agitato M.M. ♩ = 112 - 120

The musical score is written for piano and consists of 18 measures. It begins with a piano introduction marked *ff* and *1 strepitoso*. The tempo is *Molto Allegro agitato* with a metronome marking of 112-120. The key signature has two flats (B-flat major). The score is divided into two systems, each with a repeat sign and first/second endings. The measures are numbered 1 through 18. The piece includes various technical exercises such as sixteenth-note runs, chords, and arpeggios. Fingerings are indicated by numbers 1-5, and dynamics like *ff* and *f* are used throughout.



The Technic of the Month

Conducted by *Guy Maier*

Octaves

IT IS GOOD NEWS to learn that pianists are at last octave conscious. In dealing with those pesky critters (the octaves, not the pianists!), teachers have usually followed one of two courses: (1) blithely trusting to luck by ignoring the problem altogether, or (2) putting trust into haphazard, unsound methods of octave practice. Result: a few students with large hands and naturally good octave coordination learned to play them by instinct or imitation, while the others (the majority) failed to acquire even a passably good octave technic.

It is, therefore, encouraging to note that so many correspondents are genuinely concerned. Here are a few of their worries:

"My pupil has developed soreness in her forearm after practicing octave exercises." (Y.B., Massachusetts)

"How can I counteract stiffness in the arms while playing octaves? How can I increase suppleness and develop velocity?" (M.J.O., Ontario)

"I am perplexed by wrist and elbow action in octave playing. Are the two combined? In what composition is each used? Will you recommend an octave book?" (W.C.K., New Jersey)

"Shall I teach octaves sinking from the arm, or by wrist motion with the arm quiet? I feel that rapid passages should be done with the wrist, and slower or heavier passages with a sinking motion." (F.E.S., Ohio)

First of all, nothing should ever sink in piano playing. That awful word, like those other relics, "attack," "strike," "hammer action," must never be used, for it connotes heaviness, muddiness, stagnation—which have nothing in common with good piano playing. Full arm down touch, used in slow octaves, does not imply sinking into the keys; it consists rather of a split second's letting go the desired amount of weight, with instant release the moment the tone is heard. For the sake of establishing good release habits, it is advisable to practice rebound of active release; that is, after playing the octave, the elbow lifted lightly into the air, the hand bounds to the lap, thus completing the octave impulse.

Beware those futile "snatch" and "whack" methods advocated by almost all the old octave "schools." Don't ever jab or grab octaves from the wrist—for you'll never get anywhere if you do. That is what causes

the tenseness, the soreness and the "charley-horse" lameness.

Good octaves are made by easy, natural coordination of the full arm (for long impulses and accents), forearm (for rotary freedom and passing in and out of black keys), hand (very slight wrist articulation to help swift repeated tones), and finger (for solidity, accuracy, grip).

Very rarely are any of these octave approaches isolated; a coordination of them all is usually employed.

Let us begin with finger octaves. We hear altogether too much about the other kinds. After all, the piano keys are played by the finger tips, aren't they? So the first thing to do is to strengthen thumbs and fifth fingers, and with them the octave span. Start with your right hand; rest the 2nd, 3rd, and 4th fingers gently on the tops of E-flat, G-flat and A-flat (do not curve them); as you now silently touch the octave C with 1 and 5 (wrist high!), suddenly "flash" these fingers very lightly into the keys and rebound back to the key tops. By flash, I mean lift 1 and 5 swiftly a little distance from the keys, and "all in a flash" play a *pp*, staccato octave. Try not to move hand or arm at all.

The moment the tone sounds, let your fingers feel like two delicate paint brushes poised on the key tops. Do this in repeated note octaves in the usual rhythmic patterns.



Also practice hands together, and gradually increase the dynamics from *pp* to *p*—and finally to *f*. Do not work longer than five or ten minutes at a time.

The next step, working toward speed and power, is to introduce a slight "oiling up," an almost imperceptible forearm rotation toward the thumb—which is often confused with so-called wrist octaves. The wrist hinge acts only in coordination with and dependence on the freely articulating forearm.

This is best learned by practicing the exercises just given in broken octaves thus:

(Continued on Page 412)



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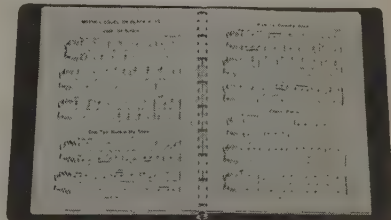
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Music in Argentina, the Land of the Pampas

(Continued from Page 388)

nationality; half of the two million inhabitants of Buenos Aires are Italians, or of Italian descent. Furthermore, Toscanini had directed lyric seasons in the past at the venerable opera house of the Calle Corrientes, and these occasions still lingered in the memory of the older generations.

Stokowski, on the contrary, was a newcomer known only through his recordings and films. His first concert created something of a commotion among the public and press; it was so unexpected to see fair young ladies blowing into horns, trumpets and trombones usually manned by their comrades of the stronger sex. Moreover, the mass of strings faced the audience almost completely instead of presenting a profile view. One also noticed that the bowing was individual, some going up while others came down. Here I may open a short technical parenthesis; it seems to me that Stokowski is quite right in giving his musicians a free hand. Aesthetically, of course, it can lend itself to criticism. But musically there can be no doubt that each string player will render his part best, if he uses a bowing that fits the particular construction of his hand and arm. Who would ever think of imposing upon fifty pianists—with hands big or small, fingers short or long—a unanimity of fingering? The same holds true with all stringed instruments.

"Arrangements" Protested

The most serious controversy, however, arose from the "arrangements" featured on each program. It is true that such transcriptions as that of Bach's *Passacaglia* elicited nothing but praise; but those of Wagner and Moussorgsky aroused some protest.

I was present when what was termed by many a "fantasy on 'Boris Godounow'" was performed. Getting away from scholastic considerations of artistic integrity, respect of the author's form and other similar technicalities, I gave myself up to the mere joy of listening; and what I heard was a masterful synopsis of the great Russian's work, conducted with supreme elegance, precision and authority, and performed with overflowing enthusiasm by every one of the youthful musicians.

"The sonority of this orchestra is not classical," one "grouch" friend remarked. What he meant by this I do not know exactly. But I do know that what I heard was a magnificent realization accomplished in record time, and doing great credit to the surging dynamism of young America.

The aspect of Buenos Aires has changed considerably in recent years; entire blocks have been torn down to make room for broad avenues;

the subway has developed new extensions; many streets are being widened. One day, as I was walking with another "grouch" friend along the much heralded Avenida 9 de Julio, he said to me:

"Look at this—an avenue that is a square, or a square that is an avenue, since it's about as wide as it is long, and never will be finished. Meanwhile, ninety per cent of the streets go on with their narrow sidewalks, so narrow that people have to walk on the pavement. And that smell from the exhaust of the collective busses! Then, see those huge buildings, they hardly have any heat in winter, and no water trap to stop sewer gas in summer."

He proceeded to explain that janitors often gamble at the races the money that ought to be spent on buying coal; and he concluded:

"With all that, there isn't one single concert hall in Buenos Aires. For such a thing there is never any money."

Astonishing, indeed, but quite true. Buenos Aires is very much in need of a real auditorium, one which could become the home of the future symphonic organization to which reference has been made. A smaller one with about one thousand seats would also be welcomed by recitalists. As conditions stand now, everything must take place in theaters; but these are available once a week only and generally on Monday. This results in bad overcrowding and the inconvenience of conflicting dates, not to mention the high fees or percentages exacted by the owners, anxious to take advantage of this peculiar situation.

On the other hand, opera reigns supreme in its own home, the Teatro Colón. In the past, this famous coliseum used to be leased by the municipality to impresarios (Da Rosa, Mocchi and others) who organized a short but brilliant "de luxe" season of three months, engaging such world famous stars as Caruso, Titta Ruffo, Galli Curci, Chaliapine, and promoting the whole affair as a business and social proposition. Now, things are completely changed, and the Colón is in the hands of musicians. The season has been extended to nine months, and what it may have lost in brilliancy is regained in artistry.

Floro Ugarte, the director, is one of the country's distinguished composers, and a graduate of the Paris Conservatory; he has produced many works among which an orchestral suite called "De mi tierra" (From My Homeland) has been particularly successful. On the board also are Raúl H. Espoile, author of distinctive songs adorned with personal harmonies, and Juan José Castro, conductor of outstanding merit. Being a civic institution supported by the municipality, and consequently free from financial worries of its own, the Colón can go ahead with its attention focused prominently upon the

artistic angle. It counts on the intelligent coöperation of the critics, among whom José André (La Nación), Gaston Talamón (La Prensa), and Miguel Mastrogrianni (La Razón) stand out for the quality and the reliability of their reviews.

Some Prominent Figures

The dean of Argentine music remains Alberto Williams, who among other distinctions can boast that of being the only pupil of César Franck on the South American continent. Composer of eight symphonies and a large number of piano, vocal, chamber music and didactic works, he also directs the Conservatorio de Buenos Aires and its seventy out-of-town branches.

Other significant names in the world of composition are Constantino Gaito, Carlos Lopez Buchardo, Felipe Boëro, José Gil, De Rogatis, Gilardo, Juan José Castro, Andrés Gaos, and the late Julian Aguirre who dedicated himself mostly to the transcription of the folklore, as does Manuel Gomez Carrillo who, through his lectures and works published by the University of Tucuman, has also done much to popularize aboriginal art. Through it all, as in Peru and Chile, one notices the fusion of Incaic and Spanish inheritance. Argentina's most musical popular expression is the *Vidalita*, next to which can be mentioned the *chacarera*, the *huayno*, the *cuando* and the *estilo*.

Owing to the lack of proper restrictions, the number of radio stations grows steadily and it would be difficult to quote even an approximate estimate of their number. However, with the exception of Radio Municipal which broadcasts the Colón performances and relays most of the remarkable symphony concerts of the Montevideo S. O. D. R. E., all are addicted to the lower standards of a shockingly vulgar and stupid repertoire.

There is musical activity in the larger provincial cities, where organizations somewhat similar to the music clubs in the United States run a concert series featuring the elite of the visiting artists. Prominently conspicuous are the "Biblioteca Verdi" in La Plata, the "Círculo" in Rosario, and last but not least, the "Amigos del Arte" in Santa Fé. Turning over a few pages of the latter's album, I noticed the autographs of Fritz Kreisler, Pablo Casals, Jascha Heifetz, Marian Anderson, Alfred Cortot and others.

American music has made but little headway so far in Argentina. However, an enlightening lecture was given by Dr. Carleton Smith, head of the New York Public Library music department, during which he illustrated with recordings its evolution from the time of Stephen Foster until to-day.

United States composers, whose works were performed publicly and successfully, are: Charles T. Griffes,

John Alden Carpenter, Evangel Lehman, Charles L. Loeffler and Thurlow Lieurance.

Such is, at a glimpse, the musical atmosphere prevailing in this cosmopolitan city of Buenos Aires which with its bustling life, overflowing population, deafening noise, dynamic activity, and easy-going leisure can lay a claim to being the place where Latin rejoins Anglo Saxons where old Europe and young America meet.

Authorities would act wisely in minimizing the red tape and annoyance connected with the control of the passports; otherwise tourist trade will be hurt in a country well worth visiting, where a simple deception awaits Americans: the famous tango, formerly played everywhere and carrying right into the heart of Buenos Aires a reflection of the nostalgic sunsets on the pampas is disappearing. In its place one hears jazz tunes, and the latest hit songs from the musical comedies on Broadway!

Musical Development in the Philippines

(Continued from Page 368)

studying this beautiful magazine, special interest for us are the essays on tone production, tone color, pedaling, expression, interpretation, touch, and we often find a resemblance between the 'technical tendencies' of the great modern keyboard masters and Ludwig Deppe. We are happy to state that in the far off Philippines The Etude has been peculiarly valuable to us from a practical teaching standpoint. Countless numbers of students and teachers depend upon it for keeping them abreast of the musical educational world."

The World of Music

(Continued from Page 361)

THE GRIFFITH MUSIC FOUNDATION, Newark, New Jersey, recently tried a novel innovation for noise abatement when programs printed on cloth were introduced at a Youth Symphony Concert for more than seven thousand children. Not only did the programs eliminate the annoying rustle so disturbing when paper programs are used, but held against the stage lights they could be read in the darkened house. Let us hope that other concert halls follow suit.

THE NEW OPERA COMPANY is a name, chosen through a contest, to give the group of young opera singers sponsored by Mrs. Lytle Hull in New York City. Miss Gerda Christian Fiske, a young singer of Allwood, New Jersey, won the one-hundred-dollar prize for naming the opera company which plans to open a six-weeks' season at the Forty-fourth Street Theatre, in October.

(Continued on Page 432)

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

atic Arias in English. Breathing in Mozart's Alleluia

I read your column with interest each th, and I have benefited considerably in course of my studies by the use of your "What the Vocal Student Should Know." Is it considered proper, on a concert program, to sing operatic numbers in English, or that they be sung in the original languages? Near the end of Mozart's Alleluia, there section where one alleluia covers sixteen sures. I have never succeeded in completing phrase in one breath. Is it permissible to be this section, singing two alleluis, or you give me an exercise to help me conquer phrase in one breath?—Estelle.

It is quite the usual procedure to sing atic arias in the original language, even concert performances. Now and then, some soul will attempt them in an English slation, usually with little public sucion. Whole Italian operas are occasionally n stage performances in English, and there can be little legitimate criticism, ne translation is a good one.

Please buy the Ditson edition of Mozart's lula. You will notice that, in the difficult age of which you complain, the word lula" is sung three times instead of once Mozart wrote it, thus allowing three ths. Even the succeeding passage is used so that two additional breaths are e possible. This is the version usually g in concert and over the air. It is at more practical and safer. Never try to a phrase so long that you cannot control ne breath. It sounds quite silly to have breath run out before the end of the ical phrase.

ould These Songs be Sung by a Man?

Kindly tell me if there is any reason a male singer should not sing The Sword My Father by Offenbach, Schubert's Ave la and Danny Boy.—H. E. McM.

The Sword of My Father, from Offenbach's "Grande Duchesse", is sung by the ad Duchess herself. Unless you are willing rear skirts, and the long curled wig of the od, we would not advise you to undertake the song you call Danny Boy is simply an ngement of the old song, Londonderry The sentimental words in this arrange- are supposed to be sung by a mother depict her love for her child. There are y other arrangements, very easily sed, with words much more suitable for a . Schubert's lovely Ave Maria is unmis- bly a woman's song. One line reads, "O, den, hear a maiden's prayer." You would being laughed at, we are afraid, if you e to sing these words in public, no matter beautiful the melody to which you sang n.

r Tonsillectomy

1. In a few days I am to have my ils removed. I am studying singing, and ould like to know if having tonsils removed e the voice in any way. How long should rain from singing? I am a mezzo-soprano, I wonder if my voice will change as a re- of the operation.
Are there any exercises you can give me rengthen my voice and help me to gain gher range? I am twenty-two years old. d advice you give me will be very much eciated.—H. N.

We have answered many questions con- ing tonsillectomy in various former is- of THE ETUDE, and we would suggest y obtain them and read them all.
If your tonsils are diseased, they should removed at once. You certainly have no e to carry around in your mouth a sure e of infection. If the operation is skill- y performed, when the throat is healed the scar tissue absorbed, you should sing er than ever and be in better health, too. Your physician will tell you when you e resume singing lessons. Our own opin- is that it should not be delayed too long. e should recommence by singing rather y and through a moderate range. Also do sing too long at a time. As your throat

and voice improve, increase gradually the range, the power and the length of the period of practice until you are back to normal.

3. Ease of production and control of all your physical and mental attributes will in- crease your range, your power and everything else about your voice. Do not force your voice, but learn how to sing comfortably, easily and well, and you will be all right. Too many students unfortunately do not learn how to sing. They study a few songs and let it go at that. Try to be the exception.

Another Victim of Diseased Tonsils

Q. I am twenty and, up to a year ago, I had a good soprano voice, and I was making head- way in voice training. Then I had a series of colds and sore throats, and I lost all the ground I had gained during the previous two years. I had my tonsils removed under the advice of a physician, although I was afraid the opera- tion would injure my voice. This was three months ago. My voice is very tiny and weak. A breathy quality has been improved. How soon can I start training my voice again? I imagine I will have to start all over again. I would appreciate your advice. I have been an ardent admirer of your magazine and have been especially interested in your voice column.—S. P.

A. Please read the answers to H.N., con- cerning tonsillectomy in this issue of THE ETUDE and our answers to others upon the same subject in previous issues of the maga- zine. Naturally, your voice would be out of practice and weak after three months of sil- ence. Practice according to the system indi- cated in the answer to H.N., and I feel confident it will get stronger. Herbert Witherspoon in his book, "Singing", suggests some exercises to be used after tonsillectomy. You might try these exercises, although we scarce- ly believe special exercises are needed. Thank you very much for your kind words about our column.

Still Another Case Demanding Tonsillectomy

Q. I have done much work in operetta during my high school years. Now I am twenty, and my doctor says I should have my tonsils removed. I am a robust tenor. Will my voice change in any way after the operation?

2. Please name some well known singers who have had their tonsils removed? Would it prevent me from achieving a professional career after many years of study?

3. It is my ambition to enter the Curtis In- stitute of Music through an audition. Do you think I could accomplish this? I play guitar, and I am studying Shakespeare's "Art of Sing- ing." I thought I could teach myself until I could get a good teacher. Would Lamperti's "First Lessons in Singing" help me? Could the guitar take the place of the piano? I tune it with our choir piano every week.—A. M.

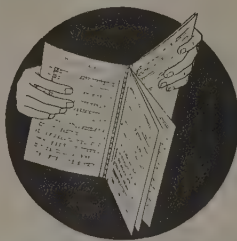
A. Please read our answers to H.N. and S.P. in this issue of THE ETUDE.

2. It is impossible for us to answer personal questions concerning the life or the habits of noted singers in a magazine like THE ETUDE. We know of several famous singers whose tonsils have been removed with great success. Both their health and their voices were im- proved.

3. Without hearing you sing and becoming personally acquainted with your scholarship, your appearance, and your voice, it would be impossible for us to diagnose your ability and your future. To enter that very fine school, The Curtis Institute of Music, is a very laudable ambition and we wish you every success in it. It requires years of hard work and excellent preparation.

4. As we have explained in several previous issues of THE ETUDE, to study singing with- out the Viva Voce assistance of a good teacher is very difficult. You need a teacher's corrections and explanations. Find a good teacher, work hard for him, and faithfully follow his advice and his precepts. The guitar is better than no instrument at all, but most music requires a much more highly developed accompaniment than is possible upon the guitar.

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A Choir Member Speaks

(Continued from Page 383)

singing into their leaflet copies. Half the tone of a choir is lost when its members sing with heads submerged in their music. Do not try to practice too many pieces at once; three or four are about as many as can be done well during the regular practice time. It is better to concentrate on small sections than to attempt the entire piece immediately.

Strive for perfection in each aspect of singing, developing the singers into good readers, good musicians, and

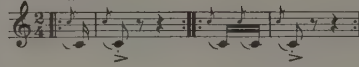
good vocalists. This will be a real job, and will take a long time, but it will be worth it. Try to keep well, to have a cheerful spirit; inspire your choir with a love of song, never grow weary in well doing, and you will have done much for your church and your community. Church music can be one of the greatest factors for good in these tragic and troublous times; and a good choir leader is a rare and splendid asset to the church.

The Technic of the Month—Octaves

(Continued from Page 409)

Ex. 2

Right Hand



Be sure to think of the fifth finger as a light grace-note, flipping toward the louder thumb tone.

For impulse freedom, it is advisable to "bound" to the lap after the last note of the exercise; and be sure to accent only this last note of each group. Practice also in C major and chromatic scales; hands singly and together; softly and loudly.

Now begin to work at these exercises as straight octaves, thinking of rotating toward the thumb, but playing the tones exactly together; here's an example in the C major scale:

Ex. 3



This is to develop freedom and ease.

Speed up as fast as possible in longer impulses, thus:

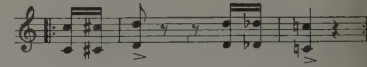
Ex. 4



In the chromatic scale (4th finger on black keys if you wish) give a full arm impulse on each accent and gentle forearm movement in-and-out of black keys. (Another oiling up

process!) Keep hand high, and don't flap wrist up and down.

Ex. 5



The above to be extended indefinitely.

Whenever you tire, go back and practice the first exercises, that is (1) finger octaves, softly, and (2) broken octaves.

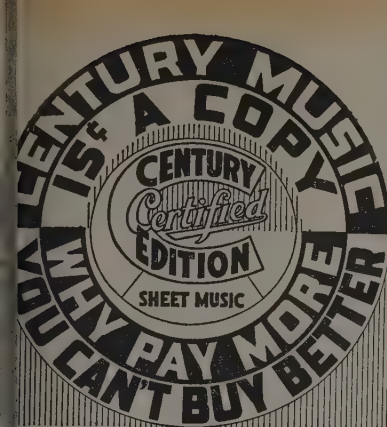
This month's study (Czerny-Liebling, Vol. II, No. 34) admirably combines all species of octaves. Practice it in impulses of one, two and four beats. Again, when tired, practice it in broken octaves. Use the same touch for the other intervals—thirds, fifths, sixths, in M. 4, 5, 6, and so on. At first, work at the study very lightly, with frequent rests (rebounds to lap) between impulses. For contrast, practice very slowly without looking at the keyboard. No contraction except the instant the octave is played.

For octave technic I recommend Irene Rodgers' "Six Octave and Chord Journeys" (Intermediate Grade); Doering "Octave Exercises and Studies, Op. 24" (Intermediate and Advanced); Philipp "Complete School of Technic," pages 88-103 (Intermediate and Advanced); Czerny-Liebling, Volume III, Numbers 5, 7, 9, 10, and so on (Advanced).

Have you ever watched great pianists play rapid or brilliant octave passages? Wrists are high and quiet; all arm motion except a slight lateral movement over the piano is eliminated; no lost motion anywhere. This is the best argument I can offer against that futile wrist flapping. Go thou and do likewise!

* * * * *

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 - 179 Chiacades (Sym. 8), F—2, Beethoven-Rolfe
 - 155 Darting In and Out, C—1, Armour
 - 175 Dark Eyes (Easy), D—Mi—3, Armour
 - 170 Dancing the Minuet, G—2, Chopin-Rolfe
 - 190 First Waltz, C—2, Durand-Rolfe
 - 184 Flight of Bumble Bee, C—5, Rimsky-Korsakoff
 - 188 Garland of Roses (Waltz), C—2, Streabog
 - 154 In Rose Time (Waltz), B—2, Armour
 - 134 In Gay Costume (Minuetto), G—C—2, Crosby
 - 162 Jumping Rope (March Tempo), C—2, Richter
 - 137 Jolly Little Sambo, F—B—2, Crosby
 - 173 Laces and Frits, Am—2, Chopin-Rolfe
 - 176 March Militaire, C—3, Durand-Rolfe
 - 182 March of the Sardar, E—5—6 in, Iwanow
 - 156 Moonlight Waltz, G—1, Armour
 - 164 Mr. Third Takes a Walk, C—2, Richter
 - 151 My Little Pet (Valse), C—2, Hopkins
 - 150 Nannette Poco Animato, F—1, Armour
 - 117 Out on the Ocean (Waltz), C—2, Hopkins
 - 169 Pussy Willow (Valse), C—2, Richter
 - 153 Roaming Up and Down (Mar.), C—1, Armour
 - 154 Robin Red Breast (Waltz), F—2, Hopkins
 - 161 Sail on Little Boat (Bare.), F—2, Richter
 - 139 Scouts on Parade (March), G—C—2, Crosby
 - 131 Shadow of the Valse, G—C—2, Crosby
 - 131 Skaters Waltz, C—2, Waldeut-Rolfe

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ORGAN AND CHOIR QUESTIONS

Answered by **HENRY S. FRY, Mus. Doc.**

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Kindly name some elementary organ books which will enable me to gain a playing knowledge of the pipe organ, its pedaling and its stops, without the help of a teacher.—I.M.A.

A. We suggest these books: "The Organ", Stainer-Kraft; "Studies in Pedal-Playing", Nillon; "Master Studies for the Organ", Carl.

Q. Recently I was requested to play a march for a wedding, other than the one from "Lohengrin." I selected the Hero's March by Mendelssohn. It was very well liked by the bridal party and guests. In the church, when the Procession is long it serves much better than the Wagner March which must be played over so many times to get the bride to the altar. In a home wedding it is a bit too long. Have you any other really "marchy" and "bridey" numbers to suggest?—R. A. D.

A. You might investigate the following numbers for your purpose:

Grand Processional at Avignon from "Palaces in France Suite" by Cooke; Coronation March by Meyerbeer; Triumphal March by Costa; Epithalame by Barton; Procession to the Cathedral from "Lohengrin" by Wagner.

Q. Please advise me how to transcribe The Rosary to the organ, using the melody notes in the vocal score.—R.R.

A. We suggest your consulting an organ arrangement of The Rosary by Reginald Goss-Custard, which is published and therefore available.

Q. Would like to know where I can secure a suitable electric blower for a two manual Vocation reed organ. Such a blower need not be a new one. Would also like to know approximate price. If you have any suggestions as to the method of connecting the blower pipe, I would be glad to receive them.—K. E. K.

A. We suggest that you communicate with the firms whose names we are sending you by mail, stating that the blower is intended to be used on the type of reed organ which is built on the "pressure" system instead of the "suction" system used generally on reed organs. You might find a used blower through these blower firms who can also furnish information as to installation. New blowers probably would cost \$150 to \$175 f.o.b.

Q. I am anxious to secure some good text on theater organ playing. Can you recommend any thorough work on theater organs which deals with their history, construction, tonal design and so forth, also a text as mentioned above? I should like to know something of the following stops—Fugara 8', Zart Flute 4', Diapason Phanon.—J.L.S.

A. We suggest these books for your purpose: "Musical Accompaniment of Moving Pictures", Lang and West; "The Musical Presentation of Moving Pictures", Benyon; "Organ Jazz", Eigenschenk; "Encyclopedia of Music for Pictures", Rapee;

We quote from "Organ Stops" by Audsley: FUGARA—The name that has been used to designate an open stop of metal or wood, commonly of 8 ft. and 4 ft. pitch, the tone of which is somewhat indeterminate in character, in some examples inclining to a cutting string quality, and in others to a combination of string and horn tones.

ZARTFLOTE, Ger.—The stop bearing this name was, according to Seidel, invented by the organ-builder Friedr. Turley, who first called it a Gamba; but as its tone was of a soft and refined fluty quality rather than of a string character, Musikdirector Wilke advised its inventor to adopt the more ex-

pressive name ZARTFLOTE. The stop is formed of small-scaled open pipes, usually of wood, voiced to yield an extremely tender flute tone; hence its name. It has been made of both 8 ft. and 4 ft. pitch.

DIAPASON PHONON—The name introduced during late years to designate a metal labial stop of 8 ft. and 16 ft. pitch, and large scale, voiced to yield a powerful and pure organ tone. The pipes of the stop are of the same form and construction as those of the standard DIAPASON.

You can secure additional information on the stops by referring to the book from which we have quoted.

Q. Is it possible to have pedals and a motor installed in a Mason and Hamlin reed organ? If not, can you tell me where I can secure an organ in which I can have pedals and motor installed?—J.F.

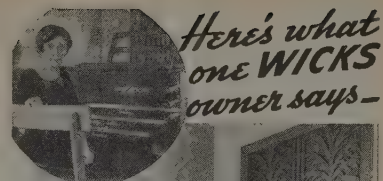
A. We know of no reason why pedals cannot be installed and motor used on a Mason and Hamlin organ. We suggest that instead of purchasing an organ and having pedals and motor installed, you purchase a used two manual and pedal reed organ—if you can secure one with the kind of pedal board that you wish.

Q. Our church recently installed a two manual and pedal reed organ; and as organist I am interested in securing all the information I can, regarding stop controls and the use of the pedals. If you have any books including pedal exercises, or organ registrations, will you send same on approval?—A.F.S.

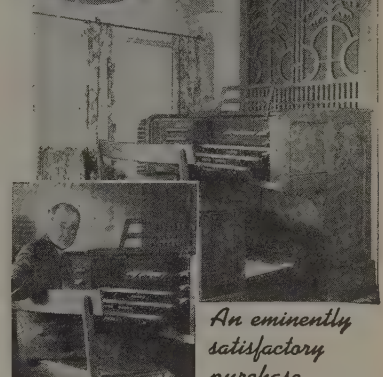
A. We suggest for your use: "The Organ", Stainer-Kraft, and Langdon's "Reed Organ Method", both of which have been sent to you, on approval. The Langdon book includes a chapter on organ stops.

Q. I have consented to take charge of the choir in our church. The choir has never been really organized; the voices are not trained, but there are thirty or forty very good natural voices available. Some cannot read music. Will you kindly suggest organization steps? I want to have a male quartet too. Will you please give me a list of easy anthems for the choir and for the quartet? Also suggest names of pieces the accompanist may use as offertories for piano.—P. C.

A. The matter of organization is dependent upon how far you wish to go in the matter—whether you wish to have officers and so forth. The musical direction should be in the hands of one responsible individual. The organization may have officers such as president, secretary, treasurer (if there is need for one) and librarian. If these officers are elected from the choir by the choir members, it may help in keeping up the interest. The male quartet may be selected from the chorus, but it might create a healthier interest if it were made a male chorus. A female chorus might also add interest. Since some of the members do not read music, you might find it profitable to include sight singing in their instruction, thus repaying them for their time and effort. For this purpose you might investigate "Methodical Sight Singing" by Root (3 volumes); "The Choral Class Book" by Leason and McGranahan (3 volumes); "Class Method" by Clippinger and "The Voice Method" by Pitts (2 volumes). We are having catalogs of music for chorus and male voices sent to you. For the use of your pianist, we suggest "Sunday Piano Music"; "Church and Chapel Voluntaries for Piano" by Dreisbach and "Instrumental Church Music Service" by Kohlman. These books may be secured through the publishers of The Etude.



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Making Practice Profitable

(Continued from Page 371)

But the meaning itself must be one's own. Do not copy the actual things that Mr. X has to say; try, rather, to penetrate to the core of the music so that you will be able to bring forth a significance as distinctive as Mr. X's. The intelligent critic compares performances, not in terms of goodness or badness, but in terms of what has been done that may help him improve his own means of stating his own thoughts.

I do not believe in changing teachers too often. If one has the bad luck to come under the care of an incompetent teacher, the best thing, of course, is to leave him at once. But if one is fortunate enough to have a teacher who understands one's needs and knows how to serve them, it is sheer folly to look elsewhere for "name values." For all that, though, the gifted pupil needs two separate and very different kinds of teaching during his student years. It may happen that the same teacher can provide both, but more often a change becomes advisable, even though it may be painful.

The first type of teaching needed is the patient, painstaking, elementary inculcation of fundamental facts—facts about the instrument, its structure, its care; how to hold it, how to hold the bow, how to draw a tone, how to finger intervals, and so on. To impart such information in a vital way is a gift in itself. Not every teacher is capable of it; indeed, it often happens that the great masters have gotten too far away from routine essentials to present them in the simple way that the little beginner needs. This first step in teaching should keep rigorously away from questions of "inspiration", individuality, and the like. It should concern itself, quite simply, with "the tools of the trade," acquainting the pupil with the laws of the violin and how to obey them.

Applying the Fundamentals

But there comes a time, later on, when the exact opposite is necessary. When the fundamentals are so familiar to the pupil as to have become second nature, he must learn to make them serve his interpretive needs. Now comes the time for him to reach out for individual musical experiences, for inspiration, for the full expression of his inner self. And it is also the time for him to turn to a teacher who can help him achieve this. The interpretive master must know not only the laws; he must also know when to break them!

That is why one often sees a mature and experienced artist resorting to little aids and "tricks" of technic which would be definitely wrong for a beginner to attempt. It is not that the experienced performer is "making a mistake" on such occasions;

simply, he has the right way so completely under his control that he knows how to deviate from it and still be right! For example, the rule is that the bow must be held straight, with the stick lying toward the neck of the violin. It must be kept so. If the young student holds it differently, he is making a mistake and producing an unpleasant tone. Yet it has happened that, to introduce a certain color effect that I want at some given point, I may turn my bow a little away from the "regular" position, in a way I should not encourage any young pupil to do!

Such an example illustrates the place for and the need of two kinds

of teaching. The first is the point of breaking. Take the wave as your tonal model. Anticipate it; prepare for it mentally. Your emotional conception of any tone must be mentally prepared before you sound it. When the moment of sounding comes, it is too late to produce anything but thin tone. Tone belongs to its phrase, and the phrase belongs to its own interpretive feeling and color, which bind the single notes of the passage together in a sort of emotional *legato*. It is this emotional preparation, precisely, which makes for good tone.

Ugly tone results when emotion is placed, mechanical fashion, on the single notes alone, and not in the

the compositions themselves, associating them with their own musical context. It is awareness of self-criticism that make practice profitable.

The Paradox of the Violin

(Continued from Page 387)

handed down from generation to generation. Good musicians may have praised it. A high price may have been paid for it, or a good offer refused. All this and more may be known, but the violin still remains only a violin of nameless make, of value until such time as one or more experts have been able to examine the instrument and pass on its value.

The Tone of the Violin

Your violin has a good tone, you say, and should therefore be valuable. But has it a good tone? Your idea of a good tone may not be that of another person. The tone may be pleasant to you. But have you compared it with the tone of a more valuable one? Again, who is to be the judge of tone quality? As a general rule, it is safe to say that a valuable violin has a good tone, but even here we find a contradiction. There is in existence a Stradivari violin that, perhaps since it is a real curiosity, is more valuable than other violins of the same maker. It has been the despair of many repair experts, because it has been impossible to get a good tone out of this instrument. It is known as "The Violin the Master Forgot to Burn."

One of the reasons that Stradivari has the reputation for being the greatest of all violin makers no doubt lies in the fact that, outside of the instrument just mentioned, no perfect instruments made by him are in existence. It is commonly reported that Stradivari would throw into the fire any instrument that did not please him when completed.

Speaking of Stradivari, we again find a very peculiar condition. The greatest of all masters, little is actually known of his life. We know that he was in comfortable financial circumstances and confined his life almost solely to the making of violins. His violins are not valuable because they are rare, for there are over two hundred and fifty considered to be his work. He was perhaps the most prolific of all makers, yet no record has been found of how many he made or how and where he disposed of them. In fact, there is no authentic picture or description of his appearance in existence.

To return to the subject of "tone," let us consider an imaginary violin. This is a valuable violin made by one of the best Italian makers. It has poor strings that are faulty in tone. The sound post is placed out of position. The bass-bar is loose. There a

(Continued on Page 420)



"Singing in the tub ain't enough—he has to accompany himself!"

of teaching. At one point in his studies, the pupil must learn the law; at another point, he must be encouraged to think for himself, even to the point of breaking the law. But always, he must know how and why. Further, a student who hopes to prepare himself for public appearance should arrange to have some instruction from a master who has been on the concert stage himself, and is able to explain its unique demands from the vantage point of personal experience.

Proper Mental Approach

Although the violinist's tone is inherently a personal thing, it can be improved. The secret of good tone seems to me not a matter of finger pressure, but of mental approach. You must hear good tone within you and must build toward it before you produce it. If you have visited the seashore, you know that the majestic waves do not appear suddenly; they roll in from a great distance, and the observer is aware of their coming long before they reach the culmina-

continued context of their interpretation. I have found that many Germans have a harsh, mechanical tone because they carry their national trait of thoroughness too far! If a note is marked *sforzando*, they will play exactly that note *sforzando*, no more and no less, thus failing to build up the tonal approach as a whole. It is hopeless to treat a composition as a series of single notes. It is always the continued development of emotional color that makes tone sing. Even finger-exercises, as such, should not be overdone. The fingers require their proper strengthening, of course, but always with the realization that technic is but a means to an end, and that the end is music.

Indeed, the emotional, interpretive approach to music is so important that the identical progression of notes, appearing in two different compositions, may seem harder in the one than in the other, because the passages that precede and follow them are emotionally different. For that reason, it is valuable to perfect technic by practicing passages from

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VIOLIN QUESTIONS

Answered by
ROBERT BRAINE

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Studies for a Beginner

R. R. R., Guatemala—1. A good book of studies for a violin beginner is "Easiest Elementary Method for the Violin," by Wohlfahrt. 2.—For violin pieces of various grades, from easy to Grade 6, write to the publishers of The Etude for the booklet, "A Guide to New Teachers on Teaching the Violin". All the pieces are carefully graded. 3.—The Sevcik studies are difficult, and intended for advanced pupils. 4.—I cannot tell how soon the pupil you write about would be ready for these studies, probably several years at least. It would depend on her talent and if she has had an excellent teacher.

Translating Violin Labels

R. N. T.—Subscribers often write to this department asking for translations of labels and inscriptions found in old violins. If the writers live in cities of any size, they will find interpreters of all the principal languages, in the courts, who will usually be glad to furnish translations if the passages are not too long.

Loose Bow Hair

R. M. C.—1. Joseph Antonius Finolli made violins in Milan, Italy, about 1750. His labels read, "Joseph Antoni Finolli, in Milano, 1750." This maker was not of much note, as the catalogs of famous violin makers give him only two or three lines. Still, it is a point in his favor that they mention him at all. There are thousands of these obscure violin makers, who made only a half dozen really good violins in their whole careers. Whether yours is one of the good ones, I cannot say without seeing it. You could send your violin to Lyon and Healy, violin dealers, Chicago, Illinois, and their experts could tell you the quality of the violin, and its approximate value. This firm has a branch in your city. You might talk with the branch manager about the matter. 2.—The trouble you are having with the hair of your bow might come from several causes. The hair may be too old, or of poor quality, or it may not have been put in the bow properly. Take the bow to a good violin maker, who repairs violins and bows, and he can tell you just what the trouble is. Even if you do not use the bow much, it ought to be re-haired every four or five months.

Johann Christian Ficker

F. K. C.—1. Johann Christian Ficker made violins in Markneukirchen, Germany, from 1755 to 1800. Father and son of the same name seem to have worked together. Their violins are not especially valuable. Catalogs of violin makers give them only a line or two. 2.—The other of your violins, "Degani Gullo di Eugenio", does not seem to be listed among violins of note. According to the label it was made in Venice (Italy) in 1897, and received the First Grand Diploma of Honor at the Exposition in Venice in 1897. It is no doubt a violin of good quality, or it would not have received this award. A dealer in violins with a large trade might be able to furnish you with some additional information. There is such a vast number of violin makers in the world that only the greatest get much recognition in books about violins.

Metronome Speeds

V. D.—I note that your metronome gives these rates of speed for the various terms in music; *Largo*, from 40 to 69; *Larghetto*, 69 to 104; *Allegro*, 152 to 184, and so on. Many of these figures are rarely used as given, as some are too fast and some too slow. I note that your metronome has *Allegro* marked as high as 184, and that Paganini's *Moto Perpetuo* is sometimes marked at that speed. You say that the great Italian conductor Toscanini, according to your timing, took this composition at 168, which is much slower. I should judge that Toscanini's

timing is much nearer Paganini's idea of how the composition should be played than the faster figure, although I have heard it played at that speed. The only way to get the exact speed at which a composition should be played according to the metronome, is to gauge the speed marked by the composer, and to set the metronome to this number.

Tuning Orchestra Instruments

H. Z.—In orchestras with full symphonic instrumentation, the players tune to the A of the oboe. In smaller orchestras, where there is no oboe, the players tune to the A of the clarinet, which, while not so good a standard as the oboe, serves the purpose fairly well. Orchestra players go to the concert hall about twenty minutes before concert time, and tune up in the music room. As instruments are played, they change pitch to some extent. Wind instruments get sharper as the player blows his warm breath into them. Violin strings flatten, on account of their being pressed down by the warm fingers of the player. It is essential that the players produce these changes in the tone of their instruments, especially in cold weather, before they go on the platform to play.

Different Wedding Marches

J. G.—Emily Post, famous author of books on social etiquette, says in answer to a correspondent, that while the *Bridal Chorus* from "Lohengrin" and the Mendelssohn *Wedding March* are used most generally as the processional and recessional, respectively at weddings, other marches could be used, if they are in good taste.

Life and Works of Stradivarius

P. T. R.—You will find an admirable article on the life and works of Antonius Stradivarius, the world's premier violin maker, in the "Dictionary of Music and Musicians", edited by Sir George Grove. The article is extensive enough, if published in book form, to make a good sized volume, and is authentic in every particular. There are many works in book form on Stradivarius by various authors, but I think the article in the dictionary by Sir George Grove will give you all the information you require. As you live in a good sized city, I am sure you will find this work in the Public Library of your city.

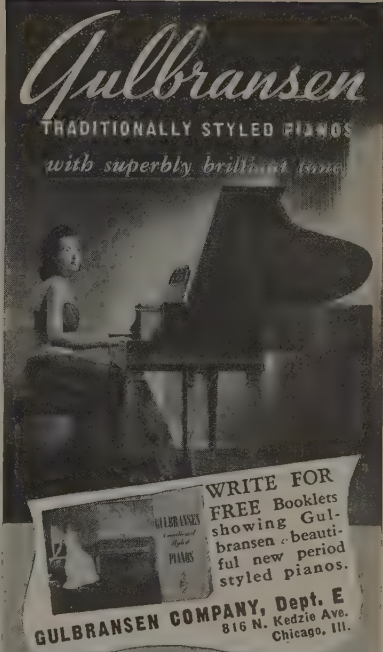
Violin Instruction

M. W.—I would advise you to go to the Juilliard Foundation of Music in New York City, and ask them the questions about violin instruction, and about Jewish and also Gypsy music which you asked me in your letter. You could perhaps get answers to your questions by writing them, but a personal interview would be better. You could get their address from the New York City directory or the New York Telephone directory. As you live in Brooklyn, it would not take much of your time to see them personally. I do not know any Institution better posted on world news concerning musical instruction than this Foundation.

A Moderate Grade Concerto

S. H. T.—The "Concerto in A minor" for violin by Accolay, is a very pleasing work, and much used by violin teachers for pupils who have finished the Kayser "Studies, Op. 20." It is not especially difficult, and is used extensively for pupils' recitals, where compositions of moderate difficulty are required. It is no doubt what you want for your coming pupil's contest.

Col, coll', col'la mean "with the"; thus, *collo arco* means "with the bow." It is often used in violin and violoncello music; thus, *collo arco* means, "with the bow", after a pizz. passage.



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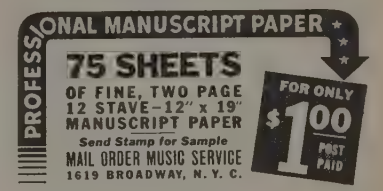
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How Fast Shall I Play It?

(Continued from Page 370)

Even those slight retards, which performers make at the end of sections in old music, are wrong—according to the standard of the old composers.

The compositions of the classic masters—Scarlatti, Daquin, Couperin, for instance—were meant to be played with a marked and unchanging rhythm from beginning to end, when one retard was permitted at the conclusion of the last repeat. That rule had no exceptions. The gavottes, gigue, courantes, passepieds, allemandes, and other old dance movements in the Bach suites were never played with retards or other changes of rhythm in Bach's own day. The one and only retard, at the end of the repeat of the last movement, was accepted as an indication that the piece was coming to a close.

When Haydn broke away from the old manner and struck out boldly into the new paths which led to our modern music, he relaxed somewhat the rigid rules of rhythm. But he knew nothing about the tempo *rubato*, upon which the music of Chopin is founded and which is the correct rhythmical freedom for Chopin, as well as for Liszt, Scriabin, Debussy, or Albeniz. Still less did Haydn know anything about the rushing speed of our time. His Viennese temperament was genial, full of melodic grace, and charm of manner, but never fast moving. It is not in the Viennese blood to be rapid and excited of movement. The minuets of his symphonies are nearly always played too quickly by modern orchestras; for the conductors are more accustomed to a brisk pace than to the graceful sentiment of a bygone age.

When Charles Lamoureux, the founder of the Parisian orchestra which still bears his name, was appointed director of the Paris Opera House, he at once was confronted with a staff familiar only with established customs. At a rehearsal of Mozart's "Don Juan" he insisted on what he thought was the correct speed for the minuet. The managers and routine musicians said his tempo was too slow and asked him to play faster. Whereupon Lamoureux, a very thorough musician and a man of independent means, laid down his baton and walked out of the opera house. He resigned his post as conductor rather than perform the minuet at a speed which Mozart would have condemned. Yet when this same conductor took his famous symphony orchestra to London, the English critics found his tempos in a Beethoven symphony too fast. The French conductor played the German symphony too fast for the English public. The English have a perfect right to believe that they understand Beethoven as well as the French un-

derstand him. The difference, of course, is in the temperaments of the two nations. Beethoven's speed has not been fixed on paper as securely as the notes have been fixed.

When an eminent English choir went to Germany, a few years before the war, and gave several performances of some Handel oratorios with the English words for which Handel had composed his music, the German critics one and all decried the English performances as being much too fast. They made no allowances for the Handel tradition, which is supposed to exist in England where Handel lived and composed and died. They were temperamentally as much at variance with the English as Mottl was with Nikisch.

We see consequently that this problem of speed is not likely to be solved for many a year. But that should not be offered as an excuse for playing the old pre-Haydn music at an absurdly exaggerated speed and with the most inappropriate tempo *rubato*.

Wide Artistic Appeal Marks New Records

(Continued from Page 374)

In Roy Harris' "Quintet for Piano and Strings" (Victor Set M-752), we have further evidence of his unusual abilities as a composer. The opening movement, a *passacaglia*, is indeed a work of genius; but the subsequent section marked *Cadenza* is no more than a virtuoso interlude, and the final triple fugue, although evincing the composer's marked gifts as a craftsman, is more mental than emotional music. The work, like many others of Harris, grows out of itself, and is therefore not easy to follow on a first hearing. But after several playings one is conscious that this is music of strength and poise, competently performed by pianist Johana Harris (the composer's wife) and the Coolidge String Quartet.

Curiously, Gieseking's approach to Chopin's *Barcarolle in E-sharp major*, Op. 60 (Columbia Disc 71206-D) is not always suggestive of his Debussy performances. The playing is tonally luminous, often scintillating, but it lacks the type of warmth and emotional sensibility inherent in Chopin's music. As a piano recording this disc is unusually good.

Reginald Stewart, the Canadian pianist and conductor, plays Liszt's *Hungarian Rhapsody, No. 15* with appropriate straightforwardness and vigor. The music is more pompous than subtle, being based on the popular *Rakoczy March* upon which Berlioz's familiar excerpt of the same name (from the "Damnation of Faust") is founded. This is also a fine bit of piano reproduction (Victor Disc 4544).

Arthur Loesser and Beryl Rubinstein are among the best two-piano teams now before the public, as their

performance of Saint-Saëns' *Scherzo* (Columbia Disc 70740-D) will prove. Theirs is a brilliant and skillful performance of music of similar characteristics.

Sascha Gorodnitzki makes an auspicious début on records in the Schumann "Sonata No. 2, in G minor, Op. 22" (Columbia Set X-186). A virtuoso pianist with amazing technical accomplishments, he plays this sonata exceedingly well, even though he does not bring to it the mellowness and warmth which are Schumann's by right. The older Victor version by the late Mischa Levitzki may be a more poetic reading, but Gorodnitzki's displaces it if only by virtue of better recording. This is the sonata with the strange markings which have afforded so much amusement among musicians; the tempo of the first movement is indicated as *So schnell als möglich* (As fast as possible), and is later followed up by *schneller* (faster) and, at the coda, *noch schneller* (still faster).

The music of Szymanowski has always had considerable appeal for us, for much of it is of rare poetic content. Harmonically it is most ingenious and original, and stylistically it shows force and imagination. Jakob Gimpel, a pupil of Szymanowski, makes a distinguished début on records in his master's "Twelve Etudes, Op. 33" and "Mazurkas, Op. 50, Nos. 1 and 2." Szymanowski has been called the greatest Polish composer since Chopin. Such statements are, of course, always open to disagreement, but there are grounds for the contention. He is more nervously intense than Chopin and, naturally, his tonal palette is more pungent and varied. This is a highly interesting set of records, and it deserves a wide audience.

Among the best things that Koussevitzky has accomplished for the phonograph is his performance of Beethoven's "Missa Solemnis" (Victor Sets M-758 and 759). Koussevitzky traverses this score with a feeling for its strength, its dramatic connotations, and its beauty. The recording, made at an actual performance, is tonally good but the breaks are abrupt and not always well chosen. The music of the "Missa Solemnis" is cruelly difficult to sing, and it is the credit of all concerned that the young singers of Radcliffe and Harvard, who make up the chorus, and the four soloists, headed by Jeanette Vreeland, encompass its difficulties with artistic conviction and fine energy. This *Mass* is not music of the accepted church style, although it is deeply religious; it is a work in which Beethoven's "passionate and dramatizing imagination overleapt all the bounds of institutional traditions and liturgical formulas to go its own imperious way—" (Lawrence Gilman). It is a privilege to own so fine a performance as this.

Lily Pons' album of songs called "Classic Airs" (Victor Set M-756) is

among the most interesting things the soprano has done. With a string quartet and harpsichord background, Miss Pons is heard in airs from Gretry's "Zémire et Azor"; Handel's "Floridante" and "Allesandro"; and Bach's "The Contest of Phoebus and Pan"; as well as in Bishop's *Echo Song*, and Pergolesi's aria *Se tu m'ami*. The disc with the Handel selections (No. 2151) is a particularly engaging one, and it may well have a wider appeal than its associates.

The scene between *Kundry* and *Parsifal*, from Wagner's "Parsifal" following the disappearance of the *Flower Maidens*, has been superbly brought to life on records by Flagstad and Melchior, with the Victor Symphony Orchestra under the direction of Edwin McArthur (Victor Set M-755). Although it may be argued that Flagstad is not a true siren, no one, we believe, will deny her exceptional artistry in the voicing of this music.

Recommended: Kerstin Thorborg's superb singing of Schubert's *Die Allmacht* (Victor Disc 2148), the best version of this *lied* on records; Bjoerling's fervent and manly singing of *Cujus animan* from Rossini's "Stabat Mater" and *Ingemisco* from Verdi's "Requiem" (Victor Disc 13588); and the revitalized recording of Bizet's *Agnus Dei* and Granier's *Hosanna* by Caruso (Victor Disc 17814).

Letters to THE ETUDE

How I Built Up My Class

TO THE ETUDE:

During the below normal enrollment of my class I kept asking myself, "What can I do to build this up?"

I knew from my long years of study and intensive teachers' training that I was privileged to give efficient instruction. In the past years I had had a good enrollment out of which some of my students had won recognition. But now my studio seemed to be on the verge of closing, either through economic reasons or competition against cadet music teachers in our locality.

So, one day after taking an inventory of my capabilities, I decided to ask the principal of private school to give me a few minutes to talk on music in his language class. The privilege of forty minutes was allowed me. Therefore, I gave a brief and supposedly interesting talk of the benefits derived from the study of music, and especially through the medium of the piano.

It took courage to talk to that student body, because they were majoring in the spoken word. My courage and ability enabled me, however, to illustrate my talk with excerpts from different selections and by playing other compositions as a whole.

At the conclusion of my talk I asked for questions, as I felt a personal touch could be had in that way. Discussion followed: an outburst of enthusiasm, I remarked, "With the permission of your teacher, I shall be pleased to call at an appointed time to meet those who would care to enroll in my music class."

The day and hour were arranged, and I arrived on time, to be greeted by only the janitor and an empty class room. After waiting the full hour, I left, but before going I wrote on the blackboard, as a silent reminder of the appointment, "Music Study Exalts Life."

I had given up hope of getting any result from my effort, but about a year from this discouraging episode, my telephone rang and voice said, "I am one of the students that heard you give a talk on music in our classroom last year. I would like to make an appointment to call at your studio and enroll for serious music study under you."

This pupil's work has brought me many other pupils from that same class before which I spoke; and I am now getting the results of the talk by having a very creditable class, from every angle of accomplishment.—ALICE BERGEN.

The All-Girl Band of Winthrop College

(Continued from Page 386)

ure financial backing for such a p. There followed on the heels of s invitation one to give a concert fore the legislature of South Caro-a. Immediately after the concert, ich took place in the hall of the use of Representatives, the Leg-ature (the House and Senate had t in joint session to hear the nd) voted to send the band to the rld's Fair with expenses paid. e Winthrop College Girls Band s to represent the State of South olina!

The second Annual Spring Con-t of the band was given before left for New York, on June 4th. ty of the girls were privileged to e this trip. The band played on ch of two days at the World's Fair, d spent the remaining time sight-ing in New York. A majority of e girls had never been outside of e State of South Carolina, and for e of them it was a new and thrill- experience which they will never get.

With the beginning of the school ar 1940-41, membership had in-ased to ninety-six girls. Usually ty to sixty-five of these players e used for concert performances, d the marching unit numbers ty-four players, with six twirlers, e head drum majorette, and four or guards. The officers of the band e regularly chosen: President, ce-president, Secretary, Treasurer, rarian and Student Director. They ake up a central band committee, ich makes the rules governing e band and which decides any im-ortant matters directly concerned th the organization.

One of the high points of the Win-rop Band's career was reached with e invitation to appear before the uthern Conference for Music Edu-ation. This event took place on arch 7th of this year at Charlotte, orth Carolina, on the College Night ogram. The program was a rous- g success. A newspaper article on e following morning stated that e numbers rendered by the pretty ung ladies brought a storm of ap-ause at Charlotte's Armory Audi-rium. That appearance was more an just a concert for the Winthrop ollege Band. It marked success to project filled with hard work and any obstacles, and went to prove at girls play wind instruments st as well as men do. It was just ree years ago that Mr. Biddle arted a band movement at Win-rop, a school where most of the rls previously had given the great- t part of their attention to home onomics, literary activity, and her courses in the feminine cur-riculum. The reputation of the band as spread rapidly, and southern

musicians had keenly anticipated their concert here last night. It was all they had expected and more—the band played in a manner which Sousa himself would have praised."

Every effort is made to maintain a varied repertoire of concert music, and the band has given programs of light classics and semi-classics frequently. Since its organization the band has traveled approximately four thousand miles and has filled more than forty playing and marching engagements.

But more than the thrills of concert trips and marching engagements, more than the fanfare and uniforms and new experiences for the girls has been the inestimable value of wholesome, coöperative enterprise. There has been the working for a cause, the development of community and organization spirit, the lasting joys to be found in music in whatsoever guise it may assume.

It has been my experience that nearly every girl is musical. And, frankly, girls make good band members, both concert and marching. Why shouldn't they? In the matter of general appearance I feel that girls keep up their appearance more meticulously than boys. They are trim and neat, and one never has to worry about their keeping hats on straight or having uniforms in the best of condition. They are anxious to look their best at all times.

As to marching ability, I believe that they can be just as well trained as boys. Girls take shorter steps than boys, but otherwise their marching ability is about the same. As to endurance, I have never yet seen a girl drop out of line due to exhaustion—not even on long parades during hot afternoons.

Moreover, it seems to me that girls have not been given just recognition as capable performers on band instruments. Some of the finest wind-instrument players at the National High School contests have been girls. But such recognition and acceptance are growing, and I believe that women will soon be accepted even in the great symphony orchestras of our country as wind players.

Perhaps the only variance in instrumentation of the Winthrop Band is the fact that I must use E-flat basses in place of double-B flat, since the latter are too heavy for the girls to carry on long parades. If financial circumstances permitted, however, I am sure that for concert performance double-B flat basses with stands could also be used.

At times I am told that "it isn't feminine" for girls to be "blowing" wind instruments. I cannot answer for standards of femininity, but I do know that some of the prettiest girls on campus are band members, and they seem to be just as feminine, just as popular with the boys as those girls who are not in the band.

If the girls themselves did not enjoy playing wind instruments, did

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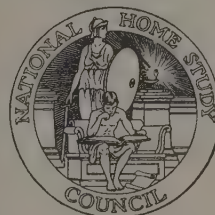
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"Sometimes a performer must play an instrument with a thin, unsustaining tone; and in such a case he must use a great deal of loud pedal to gain proper sonority. But when he is playing a piano with a very full, rich tone, he may have to use the pedal very sparingly."—Alexander Raab.

not want to participate whole-heartedly and enthusiastically in the organization, the story of the Winthrop College Band could never have been written. Undoubtedly it has broadened the field of musical opportunity for hundreds of girls who are going to Winthrop, and has given the music program of the college a scope that in former times would have seemed impossible.

The Economics of Piano Study

(Continued from Page 363)

of musician he carves out. He can easily make a botch of his artistic entity; or he can make a reliable, dependable musical instrument capable at all times, under normal circumstances, of producing beautiful results.

Practice then, if it is worth while, is practice upon you as a human being, not upon the instrument. It is a matter of impressing upon yourself correct mental, muscular and nervous habits, repeated with scientific exactness until those habits become fixed. Fixed, but not immutable. If, when the passage or the piece is perfected, it could not be varied at the dictation of the player's taste, it would sound like the performance of an automaton. All real musical artistic interest would disappear. Therefore, practice of this kind should never be mere routine repetition, but every note should be listened to intently, every time it is struck. In other words, every note is an ear as well as a finger exercise.

"Mechanical playing" is always an abomination. Some performers remind one of the old vaudeville act in which the "comic" dropped a nickel down the back of his pianist every time he wanted him to play. However, it is not until mechanical perfection is attained that the free spirit of the interpreter may be exercised. As we have said, mechanical perfection can never be gained by repeating mistakes in practice or by dull repetition of exercises without any attempt at concentration upon musical thought. When you practice you are doing one of two things—making false brain, muscular or nervous tracks or making correct ones. We heard a pupil practice last week and the work sounded like a cracked phonograph record. Every time she came to a pet mistake she carefully repeated it.

In visiting scores of music schools in colleges, all over the country, we have heard countless pupils practice and play. On the whole the musical work in such colleges is exceedingly good. Now and then, however, we hear pupils who are hopelessly wasting their time. Instead of following the advice we are giving, of learning the passage to be studied with the most minute attention to all details

at the start, and then repeating it correctly each time, these pupils seem to be in a kind of musical dream-fog. No wonder there is stammering, stuttering and blundering. Such a pupil must be set aright, or progress becomes impossible.

Every great teacher of the past has known this principle. Czerny we think it was, who devised the plan of putting ten or twenty dried peas upon the left side of the keyboard, then with every successful repetition of a passage the pupil moved a pea to the right side, until all the peas were transferred. However, if the pupil made one mistake in the course of the sequence, the peas were moved back and the practice sequence was started again until twenty faultless repetitions were achieved. Thus, correct thought, muscular and nervous "grooves" of performance, were established and the piece was gradually mastered. In this way, he contended, a kind of "mould" or standard was set.

What, then, became of this mould? Obviously the performance of a set mould would be disagreeably mechanical. But, without some standard, the performer dare not risk playing. What happens is that with a given standard or mould he is in far better position to modify his performance according to his interpretative understanding.

He may now shade and color the picture at will. This principle of acquiring initial perfection, prior to practice repetition, applies as much to practicing a simple scale, as it would to practicing the "Hammerklavier Sonata." It is analogous to airplane travel. No pilot would think of going aloft until he was absolutely sure that his ship had been examined and found in perfect condition. This sometimes takes irritating time, patience and care. In piano playing there is always some slow speed at which a piece can be played exactly right (save in the case of a few involved rhythmic passages and cadenza flights which the advanced player must take on with an element of daring).

As long as the player is obliged to give thought to the mechanical difficulties of a piece, his imagination and emotional concepts are shackled. Much of the dull and "dumb" playing one hears is due to the fact that the composition has been inadequately learned.

Any work of art is judged beautiful, or otherwise, according to how its execution touches the artistic and emotional perimeter of those qualified to judge its human appeal. By perimeter, we mean the circle or horizon of consummate human satisfaction—not too much or too little, but just right. It is the same principle which one senses when standing before the Hermes of Praxiteles, the Last Judgment of Michaelangelo, the Descent from the Cross of Rubens—or when one hears the Brahms'

"Third Symphony" or Debussy's *L'Après-Midi d'un Faune*.

One of the greatest economies in piano study may therefore be said to rest in the improvement of methods, methods of attaining complete concentration and leading to the preparation of a stable artistic mould or standard. That is one of the reasons why the use of the metronome in study, and particularly the more modern electric metronome, known as the Electronome, is of such importance in piano training. The latter instrument is especially valuable because of its accuracy, ease in changing the tempos and the lack of necessity for winding. It should be part of the equipment of every music room.

One of the wisest teachers we knew in Europe had all his pupils practice their assignments at advancing metronomic speeds. Did this result in mechanical playing? Judging from the artistic success of his pupils, we should say that it did not.

For similar mechanical economies of time, labor and money, we believe that the regular study and practice of scales and arpeggios is very profitable, as is the practice of varied technical problems found in exercises and studies. Czerny and Leschetizky knew what they were about; they made Liszt and Paderewskis. Marta Milanowski, in her absorbingly interesting life of Teresa Carreño, writes: "Carreño taught according to three simple rules: 1. Master the fundamentals. 2. Know what to do. 3. Do it."

Some years ago, when the Virgil clavier was in immense vogue, we came to the conclusion that, notwithstanding whatever virtues the silent keyboard might have, the success of the method under the tuition of the zealots who taught it was due to the very exacting technical and rhythmic drill which the system made compulsory. We have only one reply to those who deliberately try to put the studies of Czerny, Cramer, Moscheles, Tausig, Hanon, Pischner and Philipp on the junk pile and that is, to ask them what *other* drill has ever produced the fluency, accuracy and mastery such as that shown by the pianists who have been through this previous training?

The great value of the study, or etude, rests in the fact that the fingers and the hands gain a kind of super "Rolls-Royce" fluency which seems to be wholly spontaneous when applied to the performance of a composition. The good critic can always tell whether the performer had had this finishing process. Of course, when one is learning a language, as long as the learner is concerned in the difficulties of vowel and consonant formation, he is very far from becoming an orator. All of the mechanical part of speaking must be mastered and the technic forgotten before one can think of making a polished speech. In this day, sensible

teachers may well heed a reminder made to your Editor by the late William Mason, in which he said: "trouble with students is that they all want to be Franz Liszt with doing a fraction of the preparation Liszt did under Czerny."

In other words, learn the language of music thoroughly before trying to speak it. Music study is beset with "get rich quick" schemes which promise to do away with work. Fortunately, there are enough people in the world to be taken in by these snide methods.

Finally, concentrated study of composition away from the keyboard long before a note is struck, so that when it is struck it will be right one of the elements of modern approach which should save centuries of time in the work of the present student body of this day.

Teaching the Teens

(Continued from Page 366)

to appreciate it. Now let us see what you would like to do," or "I never saw any pupil play in my recitals until they really want to." Usually such pupils, before the term is over, are begging for Bach; or, as in the case of the fifteen year old Mary, who would never play in a recital, but who was found waiting at the recital hall when the teacher arrived, thirty minutes before the hour!

Seventh, know the pupil's environment. You can not teach the average adolescent successfully, unless you have a sympathetic understanding of his personal problems and tastes and a knowledge of his environment. Perhaps, you may discover that the excessive nervousness of a fourteen year old girl is due to the pushing of an over-ambitious mother, or the critical attitude of an exacting father. You may even find that the boastful attitude of the notoriously bad boy is due to an inferiority complex. Thus it is only with an understanding of the problems that you can really teach them. A knowledge of the background and temperament of a pupil may change your estimate of him. You may be able to admire rather than condemn the most unattractive pupil in the class when you realize just what he is up against, in the way of inherited traits and environment.

In conclusion, it must be said that a teacher can not hold the respect of the teen-age, unless he really loves music, and has genuine musicianship. "What you are speaks so loud, that I can not hear what you say."

Handle the teens with a light touch, smile at their foibles, love their enthusiasms; but, above all, hold a high standard of musicianship, and expect them to come as near as they can to the mark. They will love you, they will respect you, if you can combine understanding with genuine musicianship!

THE PIANO ACCORDION

Why Some Accordionists Fail

By Pietro Deiro

As Told to Elvera Collins

THIS DEPARTMENT was recently asked to state what it considered the most common cause of the failure of accordionists. We are accustomed to answer questions pertaining to the accordion, and our reply is usually right at hand; but here was a question which caused us to stop and ponder. The more we thought we gave it, the more we realized that accordionists do not fail because of one reason, or even two reasons, but because of an accumulation of them. Perhaps our thought findings on this subject may help some accordionists to recognize similar faults in themselves, and to take steps to correct them.

Our readers will probably expect us to state that the majority of failures is caused by lack of talent. On the contrary, statistics show that there are more untalented students who have achieved success as professional accordionists than talented ones, because they are willing to work. Many students fail because they are weaklings and do not have the courage and tenacity to persevere over the hard spots. A musician's path is beset with obstacles, and there are no detours. They must become, one by one.

The majority of accordionists' failures come under the category of "too many excuses." Leading the list is the overworked one of why the student did not practice. The answer to this is that, if he truly desired to become a fine accordionist and if that desire had been foremost in his mind every moment of the day and night, nothing under the sun could have kept him from practicing. He would realize that loss of practice means going backward in his music, and merely standing still. Patient teachers have had to accept flimsy excuses for so long that they are accustomed to them but certainly not fooled by them. Although a teacher may politely accept the excuse, he is probably thinking, "If your accordion studies were first in your life, excuses would not be necessary."

No Magic in Teaching

Accordion students should always bear in mind that teachers are not magicians. They can help students but cannot perform miracles by making them fine players when they do not practice. Students sometimes try to "bluff" through a lesson, which is either sad because they are bluffing or they bluff themselves.

Let us expose another popular excuse, that of blaming the teacher when things do not go well. Some students carry this to the extreme and continually change teachers whenever the slightest obstacle appears. Naturally they never progress, because they lack perseverance; and they will probably go through life sidestepping every issue, when a little more tenacity would see them through to success. Conscientious accordion teachers have the interest of the student in mind at all times, and lesson assignments are given for a distinct purpose, even though the student may not understand it at the time.

Another excuse places the blame on the accordion. We shall concede that a student can progress much faster on a new, modern accordion than upon an old one, but suppose that circumstances make it absolutely impossible to purchase a new instrument? That is no reason why the student should lose interest in his studies and finally give them up. Here again is an instance where strong ambition will carry a student through. He should really practice that much harder to progress rapidly, for good accordionists are in demand and many ways are opened to them to purchase new instruments of the finest make.

It would be well for students to read the experiences of pioneer accordionists who, in past years, blazed a trail from coast to coast, playing their funny little squeeze boxes in vaudeville theaters, music halls, or anywhere else they could find an audience. These pioneers planted the seeds of interest in the accordion and are responsible for its being accepted to-day as one of the most popular musical instruments. Their instruments were not dependable and often had to be repaired in the middle of a program. No accordion music was available, so they had to hunt up selections which could be arranged to suit the limitations of the instruments. What this generation needs is a little more of the pioneer spirit, so that it will not give up so easily.

Continuing with the study of excuses, we would like to mention the adult who assures us that he wants to learn to play the accordion and progresses very well until he reaches a point where just a little more effort is required to succeed. He then calmly

(Continued on Page 426)

WHERE SHALL I GO TO STUDY?

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The Paradox of the Violin

(Continued from Page 414)

Several opened cracks in the body. Countless other faulty conditions may be found. This violin certainly would not sound well. Has it decreased considerably in value when the expert repair man, for a nominal charge, can easily and quickly again put this violin into good condition?

We will examine another violin. The body of this one is undoubtedly made by Stradivari, but unfortunately the scroll has been broken off and another scroll put on by an inferior worker. The violin has decreased thousands of dollars in value—but the tone has not been changed!

We have still a third violin. It is a comparatively new and poorly made instrument. The fraudulent or ignorant repair man has scraped the top of this violin. It sounds quite mellow and has an appearance of age in its tone. Yet this violin will soon break down in volume of sound, and if it cracks on the top, it is beyond repair. Is it as valuable as when it had a poor tone?

Tests and More Tests

There have been innumerable tests made as to tone, especially in so far as new and old violins are concerned. These tests have settled very little and sometimes have merely increased the extent of argument in the matter. Perhaps the most famous test was made in Paris. A well known violinist was asked to play a certain composition in a darkened auditorium to a group of other famous musicians and music critics. Votes were then taken upon the merits of each violin. Two newly made violins ranked first and second to a Stradivari, which was placed in third position. The violinist who did the playing, however, insisted that these two new violins were very difficult to play and that the Stradivari was much superior and easier to play than the others.

An amusing situation once happened here in Toronto. One of the best American violinists invited a group of musicians and violin experts of the city to join him in making a test. He took various violins into another room. The audience was asked to designate the different violins in the order in which they were played. The same composition was given in each case. When asked to express their judgment, it was found that no two judges were in accord. Each believed that his decision was the best and the others were in error. It was finally discovered that the violinist had played the same composition in various ways upon only *one* instrument.

While this article is being written, two quite good musicians have been trying out a fine old instrument here. One of these musicians has been accustomed to using fairly new instru-

ments. After playing for a few moments, he discovered that he obtained best results from this old instrument by not working so hard as usual. The other musician, who possesses an old instrument that has been used considerably, contended that the instrument in question was excellent but would sound and respond better with more playing. The occasion for this test was to try out a different brand of strings. Two other musicians were present. Three expressed the opinion that the strings were very good, but one who was impressed greatly with the violin did not like the strings.

Can you value a violin by its tone?

(A continuation of this interesting discussion will appear in the July issue of *The Etude*.)

Inviting Summer Radio Schedules

(Continued from Page 377)

Moffett. Kate is a sort of American institution; her name is synonymous with good entertainment and a pleasant, jovial personality.

"Meet the Music," which has brought to light many new song-hit writers, has moved to a new place on the airways (CBS, 2:35 to 3:00 P.M., EDST—Sundays). This is the show in which Lyn Murray conducts the orchestra, does a bit of singing, and also acts as master of ceremonies. Freda Gibson and Jack Leonard are the featured vocalists. Leonard is to be heard for only a short time longer, since he soon leaves to join the army. Phil Cohan, producer of this program, and Lyn Murray tell us that they play over one hundred songs each week before making their selections for the program. Manuscripts come to them from all over the country, and each is given careful consideration.

The "Colgate Talent Tournament," which recently replaced "Ask-It Basket," is patterned after a vaudeville show, minus the acrobats, of course. It presents singers, comedians, instrumentalists and others. All acts are on a professional rather than an amateur basis. The show features weekly four to five new performers as well as music by Charles Hathaway and his orchestra (Thursdays, 8:00 to 8:30 P.M., EDST, Columbia network). Ed East is master of ceremonies. He asks the nation's listeners to vote for their favorite performer each week by letter. The following week the performer to receive the most votes is recalled to "Talent Tournament" to receive an award of two hundred dollars. After five entertainers have been selected by listeners, there is to be a "final" tournament to decide the grand winner, again selected by votes of listeners. It looks as though the show should have a wide following, and it should incite considerable controversy.

Those who like Irish melodies

should tune into Walter Scanlon's broadcast, "Songs of Ireland" (Mutual network, Thursdays, 10:45 P.M., EDST). Scanlon, a tenor, is one of the old-timers of radio and recording. He has been in the show business for thirty years. When he was sixteen, Billy Murray (according to Scanlon, the Bing Crosby of his day) discovered Scanlon playing in a minstrel show in his native Brooklyn, New York. Murray got him an audition with one of the record companies, and Scanlon got his start on a long and profitable recording career. In the decade prior to the first World War, he was known as the most popular recording singer in America. He made hundreds of records each year for eleven different companies. In the day when vaudeville was in its prime, Scanlon was a headliner. Radio listeners will recall him as the featured singer with his own quartet on the old "Eveready Hour." He also played in dramatic sketches on that show. In turning to Irish tunes for his latest broadcast series he is merely following an old trail, for Scanlon is of Irish-American stock.

When David Ross, the narrator on Columbia network's "Golden Treasury of Song," which features the popular radio tenor Frank Parker from Monday through Friday (3:15 to 3:30 P.M., EDST), began asking people to write him requests for their favorite songs, he started an avalanche of correspondence. If the U. S. Postal receipts do not show a marked increase for the fiscal year of 1941, says Ross, it will not be his or Parker's fault. Over one hundred letters have been coming in each day, requesting that Parker sing everything from the latest song of the day to melodies that were written when Knighthood was in flower. Most of the correspondence is from the ladies, and some enthusiastic fans write regularly every week. Some of the letters are written in verse, and others simply catalog twenty-five to sixty-five songs the sender would like to hear. "Listener's Clubs" have been formed, according to Ross, in some offices with radios.

A distinctly novel musical program is the Monday night broadcast called "The First Piano Quartet" (NBC-Blue network, 10:15 to 10:30 P.M., EDST). Comprising the quartet are Adam Gelbtrunk born in Warsaw; Hans Horwitz, of Czechoslovakia; Vladimir Padva, born in Russia; and George Robert of Austria. All four were concert and radio artists of note in Europe when they organized the piano quartet program in 1928. Prior to the war they had given more than one thousand recitals on the continent. The difficulty of this ensemble in the beginning was the lack of music written for four pianos. Their repertory now, however, ranges from early primitive Italian and French composers to the most modern, plus some popular tunes of our own day.

Speaking of piano programs, NBC announces a short series to be heard on Tuesdays throughout the summer on the Red network from 6:30 to 6:45 P.M., EDST. The artists for this broadcast have not been announced but we understand they will be selected from a group of noted young performers well known to radio listeners. This is a program for *Etude* listeners to mark down in their radio calendars.

The Teacher's Round Table

(Continued from Page 378)

tone is heard, release the key (back to key-top only). Feel your elbow floating along, and prepare your finger on the next key-top. And *never* hold any finger in the air! All very slowly and thoughtfully, of course.

When you can do this gently *staccato* try it *legato*; now *think* of releasing the key without actually doing so. (Float the elbow tip!) Later, increase the force of your finger flash, making louder tone but without speeding up the arpeggio.

A smooth arpeggio depends not only on the elbow tip, but also on a swift-moving relaxed thumb; and a loose thumb depends on:

(1) the free, lateral movement of the elbow tip, helping the "thumb under movement and passing the arpeggio levelly along the keyboard;

(2) little or no curvature of the last thumb joint. Try the following for yourself: hold down the third finger lightly on any key and pass the thumb under—curving the thumb sharply. Feels awful, doesn't it? Now try it again just sliding it along naturally without trying to curve it. Feels much better! There's the proof;

(3) playing the arpeggio with a high wrist. Again, try your exercise, first with low wrist, then with high, and convince yourself which position makes your thumb feel freer;

(4) keeping the thumb in constant contact with the keys. Do not raise it up and whack it—for if you do, a bad thumb bump will result. Keep it gliding along the key tops; never let it drop down or away from the keyboard;

(5) preparing the next thumb tone as soon as possible. In other words, do not wait until the thumb must be played then upset your arpeggio by a jab. Get there ahead of time! But watch out, do not jerk it or yank it under too far. Let the elbow help it flip swiftly and unobtrusively to its new position.

Above all, be sure to keep your wrist as high and level as is comfortable—remember that, since your whole body cannot pass along the keyboard, your elbow must take its place to insure evenness, speed and ease.

Heavens! I've already used too much space on your question! You will have to await a later *Etude* for help in controlling those rapid, brilliant arpeggios. I will do this only if some Round Table will remind me of my promise, for there are always dozens of pressing questions demanding answers.

"Music cleanses the understanding, inspires it, and lifts it into a realm which it would not reach if it were left to itself."—Henry Ward Beecher

FRETTED INSTRUMENTS

The Mandolin and Banjo

By George C. Krick

IN A RECENT COMMUNICATION one of our readers asks the following question: "Can I make a living by playing the mandolin professionally or do you advise making a study of the banjo also?"

To give an intelligent answer to this inquiry let us first decide what is meant by making a living. We have known many young men who are satisfied and able to get along on an income of thirty or forty dollars a week and again others who would not be satisfied with anything less than five thousand dollars a year. It depends on the person, his needs and desires. To begin the study of any instrument with the sole idea of making money out of it, and because he feels it is an easy way to make a living, is wrong and in most instances leads to disappointment and failure later on. After one has devoted several years to the study of an instrument that in all respects has the greatest appeal to one's musical nature, and then has thoroughly enjoyed playing it without thought of any financial reward, not until then could he think of the possibility of doing it professionally.

Now let us see what opportunities may present themselves to a mandolinist. First, through concert and radio appearances; second, through orchestra playing and, third, through teaching.

It goes without saying that the greatest ambition of almost every instrumentalist is to become a concert or radio artist, but to reach this goal it is necessary to travel a hard and long road; and history has shown that only a select few reach the top. If you have a superabundance of talent, an outstanding personality; if you possess a certain amount of businessmanship and have a technique that far surpasses that of most other players you undoubtedly will be able to get paying engagements as a mandolinist. But you must also be able to "sell yourself" to the public, and it would prove quite difficult to persuade any of the prominent concert managers to agree to arrange a regular series of public recitals for a mandolin virtuoso. The radio would probably offer better and quicker opportunities for a capable mandolinist, as the program managers of radio stations are continually on the lookout for artists able to offer something unusual and of exceptional merit. We also believe that a small string orchestra of from eight to twelve players directed by an outstanding mandolinist offering novel

and artistic musical entertainment would find a fertile field in radio and on the stage, a field that in our opinion has not been sufficiently exploited.

The dance orchestra has never proved a proper setting for the mandolin and we doubt very much that even an exceptional player would find opportunities to get ahead in that direction.

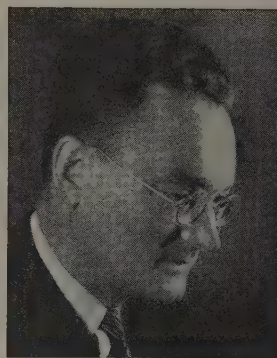
The Mandolin Teacher

As a teacher a mandolinist is able to establish himself in a profession that gives a lot of satisfaction and ample financial reward to the one who makes a success of it. To do so one must have the ability to "teach" others, get along with people, know how to handle children and adults and above all believe in himself and his profession. It is necessary to make a comprehensive study also of the banjo and different types of guitar in order to become a recognized teacher of all the fretted instruments. While occupied with the various teaching problems one should continually strive to maintain and improve one's own technique and present the mandolin in recital at every opportunity in order to popularize it with the musical public.

The Banjo

Often called "the real American instrument," the banjo has had its greatest and most numerous admirers among the English speaking nations—United States, Great Britain, South Africa and Australia. Shortly after the World War in the early twenties the tenor banjo was introduced into the dance orchestra and during these years was perhaps the most popular instrument of all. A professional banjoist of those days could almost dictate his own terms, as the demand for capable players was greater than the supply. Today the plectrum guitar has taken the place of the banjo in the dance orchestras, and only occasionally do we hear the snappy exhilarating tone of the banjo in connection with these professional orchestras. Consequently the chances for anyone to earn a living as an orchestra banjoist are quite limited. On the other hand the banjo appeals particularly to amateur players as exemplified by the many banjo bands flourishing in all parts of the country; and it, no doubt, will always be a part of our musical life. So again, as in the case of the mandolin, the surest road to success for an accomplished banjoist is the teaching pro-

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A METHOD FOR THE PIANO

For Little Children

Growing out of Mrs. Gaynor's long experience with children, this method sets forth the principles developed throughout her active career. The first pages are given over to ear training and the use of hand symbols in pitch identification. With stress upon hand clapping, the second chapter lays a rhythmic foundation, while the third chapter introduces note reading and the first work at the keyboard. As the student advances, there are a number of suitable duets to be played with the teacher.

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For Teacher and Pupil

A series of tuneful and musical duets with special emphasis on sight reading. The pupil's parts throughout are in larger size notes and are for the most part in five finger position. At times in the treble, and at times in the bass, they can be easily read at sight, making them invaluable in the development of self-reliance. The teacher's parts are naturally more difficult and supply the body necessary to the pieces involved.

Price, 75 cents

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PIANO DUET

TWO PIANOS, FOUR HANDS

fession, and the same rules and requirements apply to a banjoist as already outlined for a mandolinist. In both instances a thorough knowledge of all the fretted instruments is the foundation upon which a successful career may be established.

In the Solo Field

There have been some banjoists, especially those exponents of the five string banjo who have had most successful careers as soloists. Alfred Farland has traveled far and wide delighting audiences with his classic renditions on the banjo. Farland was not only a veritable virtuoso, but also a keen business man, who acted most successfully as his own press agent and concert manager for many years. Frederic Bacon another five-string banjo expert is known to every lover of the instrument and has appeared on all the vaudeville circuits of

former days and has made also many concert tours. In our opinion the remarkable success of these artists was in a large measure due to the fact that they used the standard five-string banjo which is the most effective of all the instruments of this family for solo use.

C. G. S., TOLEDO

Andres Segovia is now residing in Montevideo, Uruguay. J. Martinez Oyanguren has boarded a steamer for South America where he will spend three months giving recitals in the leading cities of Brazil, Uruguay, Argentina, and other cities returning to New York in July. Vicente Gomez will appear in a new version of "Blood and Sand" starring Tyrone Power, a motion picture now in production in one of the Hollywood Studios. He is to play four of his own compositions.

Music As a Social Force

(Continued from Page 364)

stool in time to play the concerto with them as scheduled. And to everybody's delight he triumphed with a grand performance.

Tony's parents are not American born. And he represents just one of the nationalities assembled in this school. Sometimes there are as many as twenty-five of them. But—German, Italian, Greek, Slav, Czech, Russian—except for physical characteristics these terms mean almost nothing here. Good nature pervades its halls and classrooms in wartime as well as in peacetime. They are all living in America. And all are speaking the international language of music.

Not every pupil who attends the school lives in the immediate neighborhood. Billy, shown in our illustration, lives some distance away; he heard about the school and came to its doors because he hoped it could give him the thing he wanted most: violin lessons. He came three years ago, explained his desire, displayed his battered violin which boasted only two strings, and played *My Country 'Tis of Thee* to show that he already knew something about the art of fiddling and also that he was a patriot. Then he just waited tensely, for he didn't possess a cent.

It seemed reasonable that a boy who wanted violin lessons so badly should have them, and so the school finally arranged a scholarship, which recognition of his desire and ability elevated Billy to the seventh heaven of joy. What the school did not know until later was that Billy not only had no money for lessons, he also had no way to get back and forth from Rahway, New Jersey, where his family lived, except by using his feet and his thumb. You see him here demonstrating his hitch-hike method, which he admits is not too easy

or too comfortable with a violin case to carry. But, after all, the important part of this whole matter was not ease or comfort. It was somehow, somehow, to get violin lessons.

The Real Objective

Some extraordinary talent has been discovered at the school. Ray Lev Sylvia Smith and Tessa Bloom are examples of students who have made names for themselves in the concert field after winning scholarship which enabled them to study with some of the world's finest teachers. But the development of the exceptional student, while delightful, is not the school's *raison d'être*. Rather its first and foremost objective is to bring to as many poverty-ridden boys and girls as possible the benefit of hearing and making and participating in music.

In addition it sends needy young people to summer camps, so that fresh air and sunshine and open spaces and nourishing food may at least partially offset the rigors of tenement winters; often it pays rent, electricity and gas bills, furnishes food and warm clothing. It is a musical school, yes, but it is also humanitarian organization that, like Miss Wagner, cannot turn aside from hunger and want and sickness and distress. Sometimes a few dollars spent in just the right place and at just the right time, avert a real tragedy.

To tell what the school has succeeded in doing would require more space than we have here, so, leaving out further musical accomplishments and all the intangibles such as joy and hope and fellowship, we want to point out just one very significant fact recorded in the school's report for the close of forty-seven years of work. It says: "... Perhaps the

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school's greatest achievement, even greater than music, has been its record as a social influence. Despite the fact that we are situated where the life of the street is raucous, where poverty rears its gaunt head, and where there are potent temptations

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Morning Music and What It Meant

(Continued from Page 372)

Our next example of hour and price. In 1763, the concerts given by the Edinburgh Musical Society (founded 1728) began at 6 P. M. Twenty years later, an advance was made to 7 P. M.; but this was found to interfere with an assembly for dancing held elsewhere after the concert, and a change was made to 10 P. M. These concerts were held in the Society's own room, St. Cecilia's Hall in the Niddry Wynd, built in 1762, and declared by widely traveled critics to be the finest for its purpose they had seen. (It is still standing, or was in 1920, when I last visited it.) Admission was by membership, the subscription having varied from a guinea a year in 1749 to a guinea and a half in 1752, and two guineas in 1778. But the hall was not infrequently rented to private concert givers, and in these cases the admission fee was always two shillings and six-pence.

A Variety of Admission Fees

It will be observed that in the eighteenth century one price was charged for each concert, wherever the seat might be. But there was a wide difference between the prices charged for different concerts even in the same city. For instance, the usual price in Edinburgh, half a crown, is said to have been usual also in London. Nevertheless, Johann Christian Bach ("the English Bach") and his partner in concert giving for nearly twenty years, Carl F. Abel, do not seem ever to have charged less than half a guinea for a single admission, and for a series of six concerts given 1764-5 they charged five guineas. Moreover, there was such keen competition to get these tickets that they had to be rationed—two hundred for gentlemen and two hundred for ladies. This was because of the small seating accommodation of the Soho Square room; but, before the concerts were given, a larger one—Almack's—was made available and the rationing was not needed.

The record price for a single ticket is surely that paid for G. F. Tenducci's benefit concerts. In 1758, the great singer descended on London and soon became "the hugely paid fashionable idol of the hour." Vocalists in more recent times who would have regarded benefit concerts as *infra dig* (beneath dignity), may

have made greater fortunes by their prolonged farewell tours; but in no case we believe, except perhaps that of "Senesino" (to give him a name which he shared with a still greater singer) has anything like fifty guineas (approximately two hundred and fifty dollars) been paid for a single ticket. (For Jenny Lind's first concert in Boston, the first ticket sold at auction for six hundred and twenty-five dollars.—Ed.) Tenducci was the greatest eighteenth century singer to visit Scotland and Ireland. He was especially famous for his extremely expressive singing of Scottish songs, but seems to have earned these fabulous sums more by his rendering of *Water Parted from the Sea* from Arne's "Artaxerxes", than in any other way. Judging from a skit which the Dublin street urchins used to sing to the tune of *Over the Hills and Far Away*, he would appear to have been as fond of singing this as, in more recent times, a certain "eminent farewellist" enjoyed inviting Maud to join him in the garden.

*Tenducci was a piper's son
And fell in love when he was young;
And all the tunes that he could play
Was "Water parted from the sea."*

Perhaps a word should be added in regard to Sunday concerts. The first concert in the world, of which we know the exact date, appears to be the organ recital given by Conrad Paumann in the Benedictine monastery at Ratisbon, on St. Jacob's Day (July 20) 1471; but, unfortunately, we have no record as to whether or not St. Jacob's Day fell on a Sunday in 1471. In France, Sunday concerts have been a commonplace since 1725, when the first "Concert Spirituel" was given, its successors being always on a Sunday or holy day, when the opera was closed. But in England and other predominantly Protestant countries, concerts on the first day of the week have been allowed only quite recently and then under considerable restrictions. Nevertheless, that concerts in private houses were common in the eighteenth century, and probably earlier, is evident from a picture dated 1782 and expressly named "A Sunday Concert."

"Such sweet compulsion doth in music lie."—Milton.

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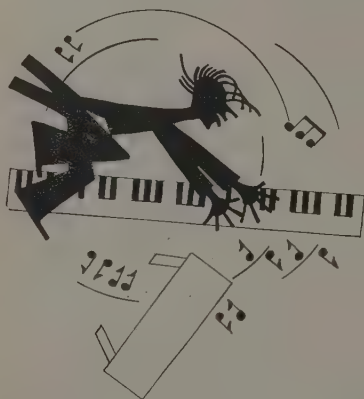
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5. TAIL SPIN—Tirata con Furia



6. HAPPY LANDING—Largo Ostinato

Problems of the Advanced Piano Student

(Continued from Page 365)

course, that they do not. Each pianist has his own highly personalized tone, within the scope of which he creates endless varieties of depth and color. Mechanically, there is no explanation for these vast possibilities for variation. And that, precisely, leads us to the core of our problem.

Tone is governed by something more than the mere piano-mechanics which cause it to sound. Through some highly personalized channel—spiritual, psychological, what you will—the performer communicates his inner emotional concept of tone, through finger, key, and hammer, to the vibrating string. The first step in developing good tone, then, is to formulate a clear idea of the kind of tone to be produced. In other words, a mere haphazard pressure of the key breaks the full circuit of communication which must flow from emotional as well as physical sources.

My own method of securing a fine, penetrating, singing tone grows out of years of experimenting on the economy of energy in playing. I produce my singing tones by exerting pressure of a very definite kind. It is not the spasmodic, forceful pressure of striking a key, but the continued pressure of my entire body-weight, released to the key through relaxed hands and joints. I think of it in terms of the tremendous, irresistible pressure of the locks of the Panama Canal, which hold back tons of water, not by effort, but by their own sheer weight, naturally applied. This sort of pressure differs greatly from that of a hammer blow. It offers the most natural means of producing tone that is at the same time big in volume, yet vibrant and resonant in quality.

Tonal qualities are intimately bound up with the phrases in which they occur, and I have found it helpful, both to tone and to phrasing, to imitate human respiration in playing. I treat each passage as if it were a song, building the phrases according to where the need for breath would occur if I were singing. And, indeed, I do sing, inwardly and silently, as I play. I advocate this for others. Treating melody as a song makes it come to life. The person who hears it thus treated feels refreshed. In listening to music, the need for a sort of participative breathing is very real, even if the listener is not conscious of it. It is therefore easier for him to absorb the music he hears, if the performer fits his phrasing into the compass of normal human breathing. And the performer himself will find his phrasing clarified and his tone improved if he plays with a lyrical approach, singing his phrases inwardly. The

breathing quality thus imparted to his playing helps to humanize the piano into something more than a mechanical instrument.

The Approach to Chopin

As a Pole who reveres the greatest composer of his people, I cannot conclude without a word about Chopin. I have often been asked what the approach to Chopin should be; must we, in view of his delicate body and his sad life, consider him a weak, effeminate romantic, who chanced now and then to write virile passages? On the contrary, I have always conceived Chopin's music in the boldest terms. To me, Chopin is perhaps the least romantic of his epoch. His idols were Bach and Mozart, whom he worshipped for their perfection of form and purity of style. He was also influenced by the classic Italian opera (notably Bellini's) who helped him discover the art of singing on the piano. Chopin's works are highly emotional, of course, but pure romanticism involves more than emotion. It im-

plies subjective outpourings, a need for escape, a vein of soft lyricism.

The first of the great romantics was Beethoven of the later period. From him came tremendous outpourings of personal feeling, not only in music but in attitude and words. In a quite Byronic manner, Beethoven inserted into some of his scores words that described his feelings at the moment of creation. In Chopin, we find none of this. Extremely fastidious, he shrank from personal intrusions, and his feelings were always kept separate from the externals of composition. He could sit down to write a precisely calculated number of precisely calculated works, and nothing but his musical thought would appear in them; nothing of his living, his ideas outside of music. He never shed light on how he felt when he wrote, why he wrote as he did. The only comment we find is a note to his friend, Fontana, saying that, since his newest composition was some pages longer than the last one, he ought to be better paid for it.

Chopin's works, further, require more exuberance, more power, more grandeur than any others—and power is not an essential of romanticism. Indeed, weak, tubercular Chopin achieved greater force and heroism—in his "Scherzi" and "Sonatas", for example—than strong, healthy Liszt ever managed to do, despite his torrent of octaves. Again, Chopin wrote to suit the needs of his own unique piano talent, thus making use of more sheer bravura than is inherent in strict romanticism. Debussy, with his lyrical, moonlit effects, and the long, often pretentious titles he gives his works, is far more romantic than Chopin. And Chopin detested the unbridled outpourings of romanticism; he was far too fastidious for that. We find him editing his manuscripts, always taking measures out, never adding more, warding off inspection rather than inviting it.

For these reasons, I believe that Chopin's music should be played without distortion and exaggeration. The student should forget the details of his sad, disease-ridden life, and concentrate on the music itself. It is quite enough to play Chopin's music as he wrote it, without trying to interpolate some personal notion of how a sick man might feel! Admitting freely that the approach to Chopin is a poetic one, it should be conceived along the lines of straight thinking simplicity, rather than on the usual, sentimental basis predicated on his life.

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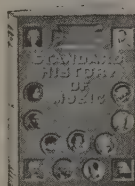
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Why Some Accordionists Fail

(Continued from Page 419)

folds his hands and, in a resigned manner, quotes the proverbial dog and his tricks. That old proverb has done a great deal of harm and should be forgotten. There is no such thing as being too old to learn to play the accordion. Naturally we are not referring to careers, but merely to learning to play the instrument and play it very well. Many middle-aged doctors, lawyers and men and women in every walk of life have mastered it and have had many enjoyable hours doing so. Their progress could easily shame youngsters in their teens who think that learning is confined to youth. These adult players are often quite gifted.

A Weak Excuse

And now, what about the accordionist who mournfully decides to give it all up because he cannot afford expert instruction, or because he does not live in a locality convenient to teachers. This is a weak excuse. If his ambition were strong enough he would discover that there are numerous accordion artists and arrangers who constantly turn out study material with concise and understandable explanations and instructions for those who do not have teachers. Such material is available at nominal prices in music stores all over the country.

Some accordionists fail because

they lack courage at the decisive moment which spells success or failure for them. This moment may come early in their studies, or it may delay until they are well advanced, but it will surely come and may be called the zero hour when discouragement sets in and the student loses confidence in himself. It is purely a mental condition, as the student may be playing better than he ever did. Every artist has had these moments and they become truly great artists only when they rise above them and go on to success.

Of course, excuses are not the only causes of failure by any means, but they are important, and we decide to discuss them first, so that students may recognize the symptoms and they find themselves succumbing to them. We shall continue this discussion of causes of failure, and shall approach it next by pointing out the correct and incorrect ways of practice and by giving suggestions about practice material which will assure rapid progress.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street Philadelphia, Pennsylvania.

Accordion Questions Answered

By Pietro Deiro

Q: I have studied accordion for almost two years but it seems as though my fingers are not as limber as they should be. I have never had any accordion scales for right or left hand. I have learned practically by myself and I am more in doubt about my playing now than ever before. I have played difficult solos like "Poet and Peasant Overture." Could you suggest suitable instruction books and scale books; and where I could get them?—A. F. J.

A: It is certainly unfortunate that you have not gotten an earlier start on technic as this should be included in beginning studies. We suggest that you forget your difficult music for a while and go back to the beginning with such studies as the Hanon "Five Finger Exercises and Scales" in all keys for both hands. There is so much accordion study material available that we cannot list it all here. However, suffice it to say that such well known studies as those by Karl Czerny are available; also other technical books, such as "School of Velocity," "Technical Passages" and "The Art of Finger Dexterity." If the

opportunity presents itself you should play for a good accordion teacher and let him point out your errors. Even if you cannot study regularly, an occasional lesson certainly would help to advance one.

Q: I do not think my accordion is as mellow as it should be. The bass does not seem to have enough volume or make as good an accompaniment for the right hand as other cheaper accordions. I would appreciate your advice.—J. C.

A: It is difficult to make a statement about an instrument without seeing and hearing it. You did not mention how many basses the instrument has. Mellowness of tone is a quality which most accordionists seek rather than a shrill tone. The quality of the tone of the reeds is governed considerably by tuning at the same set of reeds may be tuned either mellow or shrill. We suggest that you have one of your local expert accordion repair men examine the instrument to see if there may be some other factor which is keeping the instrument from producing enough volume.

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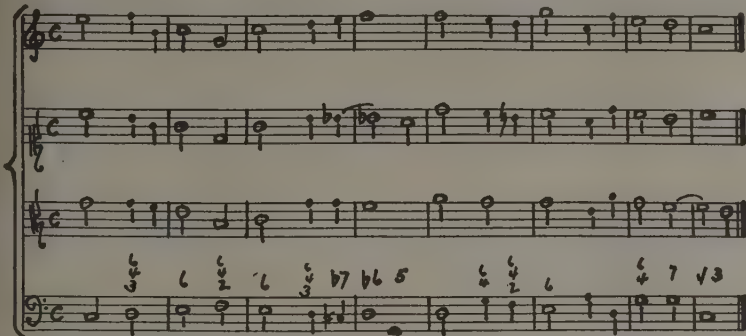
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Piano Class Methods in Beethoven's Time

(Continued from Page 380)

slate and rapidly corrected her error. As in her performance the bass was indisputably the best of all, the teacher wrote it in my album, and I subjoin it here with diplomatic accuracy.

of Mr. Logier that he went to the trouble to write this long and detailed description of his classes for the above named periodical and then later to quote it in his Autobiography. It would be interesting to know



"The resolutions of the other children were more or less good, but all of them correct, and mostly written out in four different keys. Each also played her own immediately on the pianoforte, without any embarrassment and without 'fault.'"

The author of the above account is none other than Louis Spohr, one of the most celebrated among violinists and composers of his time. It is indeed significant that he attached so much importance to the methods

whether the Logier methods are still being used and, if so, what success they are enjoying.

(Johann Bernard Logier was born at Cassel, Germany, February 9, 1777, and died in Dublin, Ireland, July 27, 1836. He became a flute player and joined a regimental band. His chiroplast was widely used in England, Berlin and at the Paris Conservatoire, as was his "Practical Thorough Bass." The system disappeared almost seventy-five years ago.—Editor's note.)

Musical Films for Early Summer

(Continued from Page 373)

other hit songs besides *Who?* and seven sparkling dance routines, the film version stars Anna Neagle in the title rôle, with Ray Bolger and John Carroll heading the featured cast that includes Edward Everett Horton, Frieda Inescourt, and Helen Westley. *D'ya Love Me?*, *Sunny*, and *Two Little Bluebirds* are the three other songs woven through the picture. Jerome Kern wrote the melodies and Otto Harbach and Oscar Hammerstein II the lyrics of the four featured songs. Herbert Wilcox produced and directed the offering.

Laid in picturesque New Orleans during the colorful Mardi Gras season, the film presents Miss Neagle as a circus performer, dancer, and equestrienne. Caught in the whirl of the Mardi Gras crowd, she meets a young Louisianian, and a case of love at first sight develops. The wedding is scheduled to take place at the bridegroom's great family estate, but just before the ceremony, a group of carnival folk arrive to pay their respects to the bride, embarrassing the guests and reducing *Sunny* to tears. Feeling that she has no place in the stately surroundings of her fiancé's home, she runs away and rejoins the carnival, but the bridegroom, encouraged by his elderly aunt, follows her and effects a reconciliation.

The dance routines include two gay satiric numbers performed by The Hartmans. Two solo numbers by Miss Neagle (one of them an amazing under-water dance), a solo by Ray Bolger, and two routines by Miss Neagle and Bolger together afford noteworthy entertainment. The versatile Miss Neagle, who made her American film debut in such distinctly character parts as Queen Victoria and Nurse Edith Cavell, has devoted her recent efforts to musical comedy and dance routines. She is British by birth. Her real name is Marjorie Robertson. Neagle is her mother's maiden name, and she thought that Anna "went well" with it. She has auburn hair, blue-green eyes, and what McClelland Barclay styled "the most paintable nose in Hollywood." She is deeply appreciative of her American success, and intensely interested in things American. At the present time, she is studying the history of American folk and popular music, from Stephen Foster to boogie-woogie. She collects American slang phrases, tries them somewhat hesitantly upon studio workers, and joins in their amusement when she misuses a new acquisition. "Sunny" is an excellent vehicle for Miss Neagle, and the popularity of its tunes should make it worth while entertainment.



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120 Claremont Avenue

New York, N. Y.

The Etude Junior

Edited by
ELIZABETH A. GEST

Musical Dance Forms

By Frances Taylor Rather

GAVOTTE

This gay French dance in common time,
With strongly marked first beat,
Contains two parts, and often is
Included in the suite.

MINUET

This old French dance in triple time,
Is dignified and slow;
And as a part of classic forms,
Has charm and quick tempo.

POLONAISE

Of Polish birth, in three-four time,
Strong—stately—not too fast.
Its syncopations, skips, and runs,
Give style and fine contrast.

WALTZ

An off-spring of the Minuet,
With rhythm much the same,
The Waltz, as dance and program
piece,
Still holds world-honored fame.

MAZURKA

This triple-rhythm Polish dance,
Is moderately fast,
With accent on the second beat—
Sometimes on first or last.

POLKA

Bohemian dance, in two-four time,
With lively, quick tempo,
This peasant dance is favored still,
As in the long ago.

What Is On Your Piano?

By E. A. G.

OF COURSE the inside of your piano is the most important part of it, as that is where the sound comes from; and the principal business of a piano is to make beautiful sound. But the piano must also exist as an article of furniture, because it is too big to be unnoticed or hidden behind something. So, such being the case, how does your piano appear to the eye?

1. Is it well placed in the room, not too near a heater? If so, your score is 5 for that point.

2. Does it receive good natural light by day and good illumination at night? If so, score 5.

3. And what is on top of it? If it is an upright it should have no more than three objects on it. If so, score 10; for each additional object on it subtract one point. Such objects may be a bust of a composer, a picture in good standing frame, a heavy vase, or some other appropriate object.

4. If it is a grand and has only one object on it, score 10; for each additional object subtract one point.

5. Are there music books or sheets of music on top of it? If not, score 5.

6. Is any music left on the rack between practice periods, except temporarily? If not, score 5.

7. Do you have a good place to keep sheet music and music books? If so, score 5.

8. Are the keys kept perfectly clean? If so, score 5; if soiled, score 2; if much soiled, score 0.

9. Is the wood of your piano kept dusted and free from dirt? If so, score 5; if dusty, score 0.

10. Is the piano seat just the right height? If so, score 5.

11. If you are too small or too short for your feet to reach the floor, do they dangle in mid-air, or is there a stool, box or other foot rest for them? For dangling feet score 0; for stool or foot rest, 5; for pedal extenders, 10.

Make out your score, and see just where you and your piano stand on this question. Try it at your next club meeting and give a prize to the one getting the highest mark.

The Surprise Recital

By Gertrude Greenhalgh Walker

"Hello, Miss Brown."

"Yes?"

"This is John Doe speaking. I'm very sorry, but I can't take my lesson for a few weeks, and worse still I can't play the program that we're preparing for the Mother's Club meeting."

"Gracious, John. What has happened?"

"Oh, I was climbing on my back yard fence and slipped and broke my right arm. The doctor put it in splints and says it will be some time before I can play the piano."

"Oh, John, I am very sorry to hear the news, but I think you can give a program just the same. Of course, it will not be the planned numbers but something quite novel. Can you come over to the studio and let me tell you all about it?"



COUNT GEZA ZICHY

When John arrived at the studio, he was so amazed and thrilled at what Miss Brown told him that he said he would do it and started immediately on the new program. He also telephoned the club committee that he would be able to appear as scheduled. When his friends learned that he still planned to be on the program they were quite mystified as to what he would do. Would he recite a poem, or sing a song? Surely the piano solos were out of the ques-

tion. John smiled and went steadily on practicing in secret.

At last the day of the meeting arrived. When John was announced, he walked right up to the grand piano and, after carefully adjusting his seat and feeling for the pedals, started to play. Yes, you have guessed it. He gave a Left Hand Alone recital. After the recital was finished, all the members of the club congratulated him and asked where he had gotten his idea. Then he told them that Miss Brown, his teacher, had read in The Etude about Count Zichy who, at the age of fourteen, was one of the great Master Liszt's most promising pupils. Unfortunately through a hunting accident, he lost his right arm. Sobbing out his grief to the master, Liszt told him not to be discouraged. Then seating himself at the piano, he played for the despairing boy, some compositions by Chopin, Beethoven, and by himself—for the left hand alone. The little Count Zichy looked up to the Master and said, "No one but Liszt could do that."

Whereupon Liszt replied, "Liszt and you."

Count Zichy then took heart and practiced so faithfully that his left hand alone recitals became famous and his greatest achievement was playing a three hand arrangement of the *Rakoczy March*, which Liszt arranged especially for the boy and himself.

"That," continued John, "gave me the inspiration to present this little program."

"Splendid," said the President of the Mother's Club. "It has done an even greater thing than that, John. It has given all of us a valuable lesson to—Master our Handicaps."



A New Monument to FRANZ LISZT erected in Hungary

Which is more fun, sight reading or memorizing?

(Prize winner in Class B)

Everyone who is fortunate enough to take music lessons on some instrument always has a thrill when he is advanced enough to be able to sight read a musical composition. It gives a pleasure which can not be equalled in any other form of entertainment. The enjoyment gained through creating music through sight reading is well worth the time and practice spent on it. I think it is much more fun than memorizing. A piece of music can be memorized only after it has been completely mastered and this takes considerable practice. For mere pleasure in sight reading more thrilling. To be able to pick up a composition and play it is immensely entertaining and satisfying, both to the performer and to those listening.

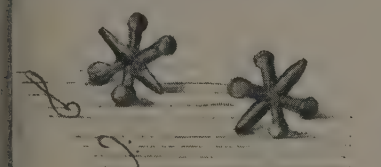
Geraldine Bartow (Age 13),
Iowa

"Jack Stones" Game

By Margaret Guiney

Draw a grand staff with the G and C clefs, on a large piece of cardboard. With this staff and four jack stones you are ready to play.

Each player in turn scrambles the four jack stones, allowing them to



roll them on the staff, and giving the names of the lines and spaces on which they fall. Incorrectly naming the lines or spaces puts the player out of the game and the last remaining player wins.

Signatures may be added to the staff, requiring the flats and sharps to be named with each play.

Diagonal Opera Square Puzzle

By Stella M. Hadden

In the following word square, the diagonals, reading from upper left to lower right, will give the name of a famous opera. Answers must give words as well as name of opera.

1. Literary texts of operas; 2. the composer of the opera, "Lucia deammermoor"; 3. the nationality of the opera, "Aida"; 4. the composer of the opera, "The Tales of Hoffman"; 5. an opera by Richard Wagner; 6. the nationality of Grieg; 7. orchestral preludes to operas; 8. the mysterious cup in the opera, "Parsifal"; 9. the composer of the opera, "Fidelio."

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THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

Junior Etude Contest

SUBJECT FOR THIS MONTH

"Which do I prefer, orchestras or bands?"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than June 22nd. Winners will appear in a later issue.

CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Name, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
- Write on one side of paper only and do not use a typewriter.
- Do not have anyone copy your work for you.
- Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.

The Surprise Box

By Mrs. Paul Rhodes

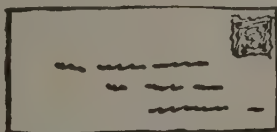
A large blue box, decorated with black patent-leather notes, occupies a conspicuous place in the studio. It is called "The Surprise Box" because it is always full of surprises, and it is the center of interest at lessons and club meetings.

Each well prepared lesson is rewarded with a star, and stars may be awarded for memorizing, scale contests, and other things. Then, any student winning a certain number of stars (three, for instance) may go to the Surprise Box and draw out a

small package. The articles in the box are all wrapped up, so the pupil has no idea what is in each package; hence the surprise! The packages contain small articles which would appeal to young musicians, of course, such as statuettes, pictures of composers, small books, pins, candy bars, puzzles, games, and similar gifts.

Naturally, everyone wants to get some stars so he can go to the Surprise Box. Why not have one like this at your club meetings?

Everybody likes a pleasant surprise.



DEAR JUNIOR ETUDE:

My mother used to have to read the Junior Etude to me as that was before I could read, but now I can read it all myself. I am six and a half years old. My mother started to teach me to play the piano when I was only three years old. I play duets with my mother, and she has saved all of her Etudes, and every day we play a duet together out of THE ETUDE. Some day I expect to be able to play just as

well as she does. Last year I played in the school assembly.

From your friend,

ADELAIDE ESTELLE GUBINS (Age six),
(Adelaide forgot to include her State in her address).

DEAR JUNIOR ETUDE:

Our club is called the Robert Schumann Club and is strictly a boys' club. The girl in the kodak picture I am sending is only a guest. In the picture we are dressed in our costumes for a party. I am the one in the tiger skin. We have interesting meetings once a month, when we prepare a program and discuss musical topics. We would be very proud to see our picture in The Junior Etude.

From your friend,

THOMAS R. BARBERY,
New Jersey.



Schumann Piano Club (for boys only)
Roselle Park, New Jersey

Which is more fun, sight reading or memorizing?

(Prize winner in Class A)

As I read this question, the answer that came to me at once was memorizing. Then I realized that this is a contest and I must therefore give a good reason for my answer. The best reason I can give is this: memorizing means learning a composition passage by passage, to perfection, and then storing these beautiful pieces of music in the memory. When the selection is memorized perfectly we are able to bring it to our mind at will and play it, or re-create it. During the time spent learning and memorizing a composition it becomes more and more beautiful and so familiar that it really becomes a true friend. And didn't the composers wish to have us make their compositions our best friends?

Of course sight reading is very important in music study, but memorizing for me is one of the most interesting and educational parts of music study and the one I like best.

Shirley Ockenden (Age 15),
British Columbia, Canada



Juniors of Christ the King School
Atlanta, Georgia

Which is more fun, sight reading or memorizing?

(Prize winner in Class C)

I think memorizing is more fun than sight reading. When Mother has company and asks me to play for them I always choose a piece that I have memorized, because it sounds smoother and more finished. If I would play by sight reading and did not play well it would be just too bad for me, and the audience would lose interest in the playing. In memorizing a piece of music one's mind is on the alert for a mistake, and the mistake goes through you like a knife. In sight reading a piece that you never heard, your mind is centered on the notes on the page in front of you and you would probably make a dozen mistakes. If it were I and if I had memorized the piece I would have become interested in it, and if I were asked to play I would be "arin" to go, and I would have all the confidence in the world because I would be sure I would make no mistakes because I had memorized my piece well.

Ann Dolores Attea (Aged 9),
New York

Plato said: "Music is to the mind what air is to the body."

Answer to March Diagonal Puzzle:

- | | |
|---------------|---------------|
| 1. M--other | 4. Dre--A--ms |
| 2. N--O--rway | 5. Cher--R--y |
| 3. Pu--Z--zle | 6. Carro--T |

Honorable Mention for March Essays:

Elsie O. Rodrigues; Doris E. Wall; Larry Brown; Frances Furtick; Anna Mae Sloyan; Marjorie Jackson; Catherine Lynch; Miriam Gay; Ophelia Colson; Betty Timmons; Ruth Collins; Dorothy Halcome; Mary Elizabeth Long; Claire Price; William Dennis; Julius Bodnor; Charlotte Hale; Geraldine Kelley; La Verne Rejsek; Julia R. Cuthbertson; Ella Anderton; Anne Maria Townsend; Deborah Lee Satz; Mary Virginia Ganzhorn; Betty Ellis; Regina Brown; Cecelia A. Doyle; Mary Henkle; Cynthia Cane.

THE COVER FOR THIS MONTH—Credit is due Harold M. Lambert Studios, Philadelphia, for the photograph used on the cover of this issue.

The musical notation of the *Reveille* is taken from the little 68 page book *Bugle Signals, Calls & Marches* by Lieutenant Daniel J. Canty, published by the Oliver Ditson Co. This book has been adopted by the War Department. Many musicians do not know that the Army, Navy, Marine Corps, Revenue Cutter Service, and National Guard depend upon the bugler to such a great extent. There are 210 numbers in this little book.

The fine upstanding Boy Scout bugler photographed by Harold M. Lambert fortunately does not need to know all of these calls. Those who have spent time with camping groups perhaps best like to hear the Mess call, telling them that it is time to eat. *Reveille* is the morning signal to rise and begin the day. The opportunities of each new day need action to make the most of them, because all too soon comes the Tattoo signal, which is the call to quarters and which is later followed by Taps, the signal for lights out.

YOUR SUMMER READING—Success secrets often are mentioned in magazine articles, editorials, and books, and many hasten to read anything which promises success secrets, but really every thinking person knows that there is nothing secret about the usual ways in which individuals the world over have achieved success. Knowledge has played a great part in many successes. The man or woman with knowledge is equipped to go ahead, and because of his or her knowledge possesses an assurance or poise that is a great asset in making a living and a greater asset in enjoying living.

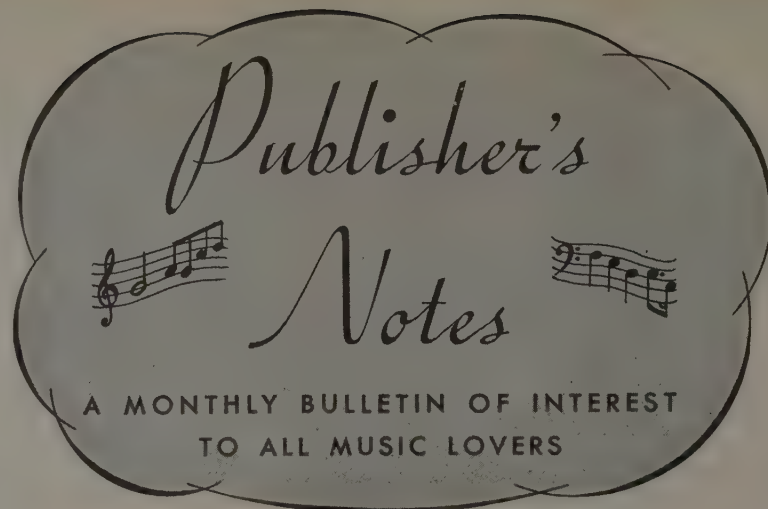
Do not envy those who have knowledge when you yourself can gain knowledge that will contribute greatly to your success in your chosen profession of music. For general information or for special self-study there are many excellent musical literature or musical theory books available. There are books for pianists, for singers, for conductors, and for violinists.

Some of the most popular harmony and theory books are: *Harmony Book for Beginners*—Orem; *Theory and Composition of Music*—Orem; *Elementary Music Theory*—Smith; *The Fundamentals of Music*—Gehrken; *Harmony Simplified*—York; *The Robyn-Hanks Harmony Book*; *Practical Music Theory*—Dickey and French; and *New Harmonic Devices*—Miller.

For music history there is the choice of such books as *Standard History of Music*—Cooke; *Outlines of Musical History*—Hamilton; and *A Complete History of Music*—Baltzell.

For pianists there are: *What Every Piano Pupil Should Know*—Hamilton; *Piano Playing with Piano Questions Answered*—Hofmann; *Great Pianists on Piano Playing*—Cooke; *Piano Music: Its Composers and Characteristics*—Hamilton; *Piano Teaching: Its Principles and Problems*—Hamilton; *The Shortest Way to Pianistic Perfection*—Leimer-Gieseke; and *Principles of Expression in Piano-forte Playing*—Christiani.

For singers there are such choices as: *What Every Vocal Student Should Know*—Douty; *Fundamentals of Voice Training*—Clippinger; *Clearcut Speech in Song*—Rogers; *Art Song in America*—Upton; *Head Voice and Other Problems*—Clippinger; *Great Singers on the Art of*



Singing—Cooke; *Resonance in Singing and Speaking*—Fillebrown; and *Your Voice and You*—Rogers.

Those interested in the art of conducting may select books such as: *Essentials in Conducting*—Gehrken; *Choir and Chorus Conducting*—Wodell; and *The Art of A Cappella Singing*—Smallman and Wilcox.

Students of the violin may turn to *Practical Violin Study*—Hahn; *The Violin: Its Famous Makers and Players*—Stoeving; *How to Master the Violin*—Bytovetzski; and the *Violin Student's Vocabulary*—Gruenberg.

For those who want a general all-around knowledge of music, the special course in Music Appreciation outlined by the National Federation of Music Clubs is ideal. This course calls for the reading and studying of the following books in the order named: *The Fundamentals of*

Singing really designed to impress prospective pupils while honoring deserving students of the past year? With private teachers, especially, the Pupils' Recital is most effective preliminary publicity for the coming year. How much more receptive to your studio re-opening announcement in the fall will be the pupil who has enjoyed the recital, as a principal, or as a member of the audience.

In addition to the teachers who continue their classes through the summer months, there are others who prepare for the next season by asking to have sent to them Presser's "Summer New Music Packages," selections of from twelve to fifteen piano pieces in the early grades mailed to subscribers during June, July and August. A post-card request is all that is necessary to have these packages come to you; a post-card will stop them at any time. Of course, this mate-

scribes studio aids and supplies, public and bookkeeping forms and many items other than music that assist the teacher creating interest; such as diplomas, certificates, musical jewelry awards, etc. *The Guide to New Teachers on Teaching the Piano* has helpful lists and suggestions for experienced teachers, too. This convenient pocket- or handbag-size book and thematic and descriptive catalogs music may be had FREE for the asking.

A delay in preparation now may mean longer delay in the rush of the teaching season's opening, it may lead to the loss of pupils. Why risk unnecessary delay and inconvenience? Act today! "Press Service" was instituted for the music teacher. It is ever at your service.

ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, For Young Pianists, by Grace Elizabeth Robinson—Here is indeed a glorious book for teachers

place in the hands of their young piano pupils. It has been brought together after an exhaustive review of the choicest compositions of Beethoven, Handel, Bach, Mozart, Haydn, Schubert, Mendelssohn, Chopin, Schumann, Brahms, Wagner, and Verdi.

Each chapter in the book is devoted to one of these twelve composers and there are thirty six musical selections given each one especially arranged to bring within the playing range of the student whose abilities are limited to about grade 1½. Some are arranged from songs, others from themes of sonatas and symphonies; and many are simplified portions of some master pieces of more difficult grade.

The stories accompanying these pieces will shed new light on the lives of the composers included and all text material is printed in an unusually large and easily readable type. An added feature are portraits of the composers and illustrations from the stories of their lives.

There is still time during the current month to place an order for a single copy of this publication at the special advance of publication cash price, 50 cents, postpaid.

NUTCRACKER SUITE by Tchaikowsky. *Story with Music for Piano, Arranged by Ada Richter*—Piano teachers, and particularly those conducting piano classes will be interested in the new book set to be forthcoming in the "Story with Music" series by Ada Richter. Previous volumes in this series include *Cinderella and Jack and the Beanstalk*.

In this new work, Mrs. Richter has course drawn her material from the well known *Nutcracker Suite* originally written for orchestra by the Russian composer, Tchaikowsky. Through repeated performances of this ballet music in concert and on the radio, and current through its performance in Walt Disney's screen presentation, "Fantasia", *Nutcracker Suite* has become more and more popular with music lovers to-day and melodies from it are familiar to most everyone.

As with the previous books in the series, the story of the suite is retold in simple language and introduces the various compositions of the suite. The titles of the musical numbers are *The Christmas Ballet, March of the Toy Soldiers, Dance of the Candy Fairy, Russian Dance, Arabian Dance, Chinese Dance*

Advance of Publication Offers

• JUNE 1941 •

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

Child's Own Book of Great Musicians—Sousa.....Tapper	.10
Concert Transcriptions of Favorite Hymns—Piano.....Kohlmann	.40
Lawrence Keating's Junior Choir Book....	.25
Let's Stay Well—Children's Songs, Borie and Richter	.50
My Piano Book.....Richter	.25

Nutcracker Suite—Tchaikowsky—A Story with Music for Piano.....Richter	.25
Once-Upon-a-Time Stories of the Great Masters—Easy Piano Collection, Robinson	.40
Symphonic Skeleton Scores—Katzner	
No. 5—Symphony in B Minor (Unfinished).....Schubert	.25
No. 6—Symphony in G Minor.....Mozart	.25

Music—Gehrken; *From Song to Symphony*—Mason; *Musical Instruments*—Kelley; *Epochs in Musical Progress*—Hamilton; and *Masters of the Symphony*—Goetschius.

The Theodore Presser Co. would be glad to supply names and prices of available books for any particular branch of music study or music reading in which you may be interested. Do not let the summer days run by without making use of available time to fashion for yourself one of the most helpful vehicles to success—knowledge.

PREPARE NOW FOR NEXT SEASON—In the midst of the season of Graduation Exercises and Pupils' Recitals it may sound a bit premature to mention "next season." And yet, are not these occa-

ional is sent "On Sale," with full return privileges. Special selections of songs, violin pieces, etc., may be obtained upon request.

If convenient, why not have mailed to your vacation address catalogs and descriptive literature on new and standard publications in the classifications of music in which you are interested? Or, better still, ask for "on approval" copies of methods, studies, or sheet music which you can examine at your leisure.

The Publishers will be glad to cooperate in any pre-season preparations you may undertake, whether these are selections of teaching material, the equipment of your studio, or the solicitation of new pupils. For the latter two you will find most interesting and helpful the *Music Teacher's Handbook* which lists and de-

Dance of the Reed Pipes, and the favorite *Waltz of the Flowers*.

The arrangements are all new and considerably simplified. While the music is not as easy as in previous books of this series, it does not exceed third grade in difficulty.

An opportunity is offered every teacher of piano to become acquainted with this book by ordering a single copy now at the advance of publication cash price of 25 cents, postpaid.

LET'S STAY WELL!—*Songs of Good Health for School and Home*, by Lysbeth Boyd Borie and Ada Richter—The instantaneous success of the delightful *Poems for Peter* by these two gifted writers now prompts the publication of this second collaboration. Here is a group of fourteen delightful songs for children, each with special bearing on a good health habit. The songs are so planned that the young singer, in the routine of learning them, cannot fail, however unconsciously, to absorb the messages involved. Each song, with its "sugar coated" health rule, will delight parents and children alike.

In view of the vastly important movement in this country in the cause of good health, this little book should prove of nestimable value in the home, classroom, and kindergarten. The meanings are clear, the melodies are easy to learn, and the delightful pen and ink sketches will appeal to every child. Parents and kindergarten teachers, even though they make no special claims to pianistic ability, will meet no problems in the accompaniments.

Mrs. Richter's tunes, as is the case with all her work, will attract the young vocalist. Mrs. Borie's texts are, of course, infectious. Who, once familiar with the irresistible charm of her thought, can ever forget the sly touches of humor with which she distinguishes her every effort. The titles of some of the songs are: *Bunnie Rabbit Beans*, *Chew Chew Train*, *Fresh Air in Your Tires!*, *Just Soap-singing*, *Tooth Brush Drill*, and *Sneezy Wheezies Again!*

Until the time of its publication, single copies of *Let's Stay Well!* may be ordered at the cash price of 50 cents postpaid. Delivery will be made immediately upon publication of the book.

MY PIANO BOOK, by Ada Richter—A forthcoming addition to Mrs. Richter's already distinguished group of piano works for juveniles. Designed as a first book for the older child or as a "follow-up" book for the young beginner who has studied her successful *Kindergarten Class Book*, this new work carries the student forward from the early stages of keyboard work to the playing of delightful little pieces and exercises.

The author's inventive genius and melodic gifts, so apparent in all her former works, are here again in full evidence. Pieces named for our various holidays throughout the year are included, and the student cannot fail to respond to their freshness and originality. The inviting way in which each new step is presented will hold the student's constant interest, and the illustrations throughout are an added feature.

My Piano Book is based entirely on the author's own varied experiences as a teacher. No points are introduced which,

to her complete satisfaction, have not "worked out." As a result she here presents a sane and well balanced piano method which any teacher will find a success with her early grade students.

Special exercises are incorporated in the back of the book, with the author's indications as to their application in the course of the book. A useful dictionary of musical terms is also included.

A single copy of this excellent book may be ordered in advance of publication at the cash price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA by Thomas Tapper—There is scarcely a child that has not been aroused to a deep feeling of



patriotism by the titles and rhythms of John Philip Sousa's stirring marches. Today they are being played more than ever before by Army, Navy, Marine, and civilian bands and they have found a prominent place on radio and instrumental concert programs. The "March King's" life story is a fascinating one and especially as told in the latest of the Tapper series. Not a highlight of Sousa's interesting career has been omitted, his early life, his band and its tours, his patriotic mission at the Great Lakes Naval Training Station during the last World War are all related in this small volume. To the thrill of the story is added the enjoyment of the "personal touch" through pictures provided that the child may paste into the book at designated places, through a needle and silk cord that enables the child to do his own book binding and, last but by no means least, through ample space provided at the end of the book for the child to write his own story of this great American's life. The Sousa book is in Tapper's *Child's Own Book of Great Musicians* series, which now includes 20 booklets. A single copy of this new Sousa *Child's Own Book* now may be ordered in advance of publication at the special cash price of 10 cents, postpaid.

SYMPHONIC SKELETON SCORES—A *Lis-tener's Guide for Radio and Concert*, by Violet Katzner

No. 5—Symphony in B Minor (Unfinished) Schubert
No. 6—Symphony in G Minor.... Mozart

The publication some months ago of the symphonies by Beethoven, Tschai-kowsky, Franck, and Brahms in this newly created series of *Symphonic Skeleton Scores* has met with such a hearty response from students and music lovers that we are adding two more skeleton scores to the list of those already published. These are the *Symphony in B Minor* (Unfinished) by Schubert and the *Symphony in G Minor* by Mozart.

For those who have become subscribers to *THE ETUDE* since the publication of the first four scores and for those who have not read the publication notes, we shall repeat the description of these volumes now in the course of preparation.

The basic idea of the symphonic skeleton score is to present the unbroken line of the melody as it is passed from instrument to instrument during the rendition of the symphony. This one line score reading makes it possible for either those who are students or for the mere listener to follow the themes without the necessity of jumping, as in the multiple-

stave score reading, from a string to a brass section and then to the woodwinds, as the symphony is being played. In addition to this melody line there is an analysis of the various forms, such as the exposition, development, Coda, etc., closely marked as they appear in the score.

These skeleton scores will help to bring new interest and delight to listeners, whether the symphonies are being heard in the concert hall, over the air, or from recordings.

The new *Symphonic Skeleton Scores* of the Schubert *Symphony in B Minor* and the Mozart *Symphony in G Minor* are issued in separate books and either or both may be ordered now at the special advance of publication price of 25 cents each, cash, postpaid.

CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, for Piano, by Clarence Kohlmann—Readers of *THE ETUDE* know this talented Philadelphia composer chiefly for his successful musical comedies and tuneful piano compositions. Aside from his brilliant transcription of Gruber's *Silent Night*, which appeared in this journal one Christmas issue, they have not met with Clarence Kohlmann, composer of church music. For years the official organist at the immense Convention Hall in Ocean Grove, N. J., a community devoted to summertime religious activities, and holding an organ position in a prominent church located in Philadelphia's famous Germantown, he has had exceptional opportunities for hymn-tune playing, both as accompanist and soloist.

Mr. Kohlmann brings this experience to his new collection of piano music, *Concert Transcriptions of Favorite Hymns*. Taking about twenty of the best beloved hymns that everyone loves to sing and hear, he has made of them piano compositions that every Church or Sunday school player will find most attractive for before and after services or meetings, as offertories, or for church or home social affairs. Most of the arrangements are in grades three and four.

Included in the contents are *Saviour, Like a Shepherd Lead Us*; *Sweet Hour of Prayer*; *Sun of My Soul*; *Onward, Christian Soldiers*; *I Love To Tell the Story*, and others equally well known. In advance of publication single copies of this volume may be ordered at the special cash price of 40 cents, postpaid. Copyright restrictions limit the sale of this book to the U.S.A. and its possessions.

LAWRENCE KEATING'S JUNIOR CHOIR BOOK—The added interest in general church attendance, following the organization of a Junior Choir, has impelled religious leaders to look upon this musical feature as an indispensable aid to public worship.

Choirmasters will be highly elated with this work, as the author and arranger, Mr. Keating, has included numbers of pure melodic beauty, composed and arranged with a full understanding of the vocal possibilities and limitations of the juvenile voice. The diversification and practicality for church service use of this book will be shown in the list of the contents, which includes two part arrangements of works from the masters, together with original settings of some well known gospel texts, two part arrange-

ments from the works of master composers such as Bach, Handel, Schubert, Beethoven, Mendelssohn, Liszt, Grieg, Tschai-kowsky, and Sibelius. In addition to these, Mr. Keating has composed very effective original numbers for general service use and for special occasions such as Christmas, Easter, Thanksgiving, Communion, and Lent; also appropriate settings of *The Lord's Prayer*, *The Beatitudes*, and six *Prayer Responses*.

A single copy of this volume may be ordered at the special advance of publication price of 25 cents, postpaid. Copyright restrictions limit the sale of this book to the U. S. A. and its possessions.

THREE FINE SUMMER ETUDES FOR ONLY 35¢—Here is a bargain for music lovers to help their musical friends not familiar with *THE ETUDE* to a greater appreciation of music.

During the months of June, July and August, we offer to non-subscribers of *THE ETUDE*, a special three months introductory subscription at a price of only 35¢. All music lovers are given the opportunity at little cost to learn the value of *THE ETUDE*. With its fine departments covering almost every phase of musical activity, there is something in each number of priceless interest to every music lover.

Treat one of your musical friends to a three months subscription at a cost of less than a good luncheon. Send your 35¢ in cash, money order or United States stamps now. Canadian subscribers please add 10¢ additional to cover Canadian postage; foreign 20¢.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—Right in time for the gay summer season are two new publications that are being delivered to advance subscribers this month. In accordance with the Publisher's usual policy the special advance of publication cash prices on these volumes are now withdrawn and copies may be obtained from your local dealer or the Publishers at the established price.

Games and Dances, for Exercise and Recreation by William A. Stecher and Grover W. Mueller is probably the most comprehensive book of its kind ever published. It is thoroughly indexed for ready reference and includes games and dances from all nations, for all seasons, and for participants of all ages. There are suggestions for clever "stunts," for conducting track and field events, demonstration activities, and even a full-length pageant. Full directions are given as to staging, costumes and equipment, music is printed right in the book for the dances, and suggestions are made of appropriate music or phonograph records. Directors of juvenile, youth and adult activities in summer camps, parks and playgrounds will welcome this new and greatly enlarged edition of a cloth-bound volume that has been a handbook for many an athletic director. Now a book of more than 400 pages, its explicit directions will prove invaluable to beginner and the experienced alike, to those who have in charge grammar-grade age youngsters, boy or girl scouts, or adults. Cloth bound. Price, \$3.00.

Solovox Album, Compiled and Arranged by John Finke, Jr.—Some of the most delightful recreation of summer days will be enjoyed by those pianists who have the new and interesting Solovox attached to their pianos. With this three-octave keyboard accessory and its sound producing and amplification unit, the pianist

the pianist may please his musical fancy and entertain others as well with solos which sound as though they were rendered on a chosen flute, brass instrument, string instrument, or reed instrument with piano accompaniment.

Mr. Finke has arranged for such playing, more than 30 melodious numbers, giving the Solovox performer a wide variety of musical favorites ranging from folk melodies and universally liked standard numbers to a representative group of melodic gems from classic and operatic sources. Those who have a Solovox will be immensely pleased with this collection of fine numbers expertly arranged to enable the performer in being both soloist and accompanist to give an effective left hand piano accompaniment to any instrumental voice being used for the melody played on the Solovox with the right hand. Price, \$1.25.

CHANGES OF ADDRESS—When changing your address, advise us at least four weeks in advance giving both old and new addresses. This will insure against copies going astray.

FRAUD AGENTS ARE ABOUT—This is a warning against paying money for subscriptions to *THE ETUDE* to strangers unless the supposed representative can produce unquestioned credentials and printed contracts or receipts. Look out for the man who offers *THE ETUDE* at a cut price. Read any contract or receipt offered before paying any money to strangers. Representatives of *THE ETUDE* carry the official receipt of the Theodore Presser Co. Help us to protect you from the work of swindlers.

FINE MERCHANDISE GIVEN FOR ETUDE SUBSCRIPTIONS—Many of our subscribers obtain excellent merchandise in exchange for subscriptions to *THE ETUDE*. Any music lover will be glad to place a year's subscription with you if you will simply show your copy. For each subscription secured at the full price of \$2.50 a year, one point credit is given toward any premium selected from our catalog. The merchandise is guaranteed by the manufacturer and is sure to please.

The following are a few selected premiums from the complete catalog:

Bon Bon Dish: Bale Handle, Wrought Aluminum, size 7 1/2" x 6". Very new and very attractive, and may be used for many purposes. Your reward for securing one subscription. (Not your own.)

Mint Server: Bright Chromium finish with center handle, catalin trim. Three compartments. May be obtained for one subscription. (Not your own.)

Desk Clock: This inclined plane New Haven Clock has a solid mahogany base with a cream-color stripe, polished brass hands, etched gold-color numerals outlined in black, and an accurate movement compensated for temperature changes. Size 4" high, 3 3/4" wide. Awarded for securing four subscriptions.

"Savage" Ovenette: A practical kitchen utensil—bakes, roasts, toasts perfectly on any cooking burner—saves fuel—cooks without overheating the kitchen. Your reward for securing two subscriptions.

Book Cover: This unique Book Cover is made of Florentine leather, has hand-laced edges and includes a page marker. A grand gift or prize—a "must have" for the itinerant book lover. Your reward for securing one subscription. (Not your own.)

Next Month

THE HOME OF THE FOURTH OF JULY

Philadelphia, the birthplace of the Declaration of Independence, on July 4, 1776, and the symbol of American liberty, is also the home of *The Etude*. Perhaps, for this reason, the July, 1941 issue, coming out at a time of world crisis, reflects the patriotic background of our fifty-eight year old magazine. It begins with a ringing editorial upon "Music the World Wants" and is followed by:



LT. CHARLES T. BENTER

MUSIC THE NAVY NEEDS

Lt. Charles T. Benter, self-made conductor of the brilliant United States Navy Band, in a stirring article tells how he has made the bands of our Navy 100% American; how the U. S. Navy Bands rank with the best in history. This is the kind of article which, when once started, "you can't put down".

CAN I BECOME A GREAT ARTIST? S. Hurok, internationally known concert manager of many of the greatest artists and organizations in history, tells how to find opportunity on the concert stage. His varied experience makes every word of real interest.

MUSICAL ADVANCE IN URUGUAY AND BRAZIL

This is the fourth in the series of articles upon music in Latin American countries by the French-American pianist, M. Maurice Dumesnil. The writer has toured South America many times and speaks Spanish as fluently as he writes English. He has countless musical contacts with famous musicians making everything he writes of fresh and engaging interest to practical musicians.

MUSIC IN BRITAIN'S WAR

Betty Humby, British virtuoso pianist who has been touring America, knows brave Britain in its hour of terrific trial. How British musicians are living above the great ordeal and meeting with success will interest all.

CHOPIN'S UNUSUAL TEACHING METHODS

Sidney Silber has been making a study of the manner in which the immortal Polish-French master taught. Chopin's clientele was totally different from that of Liszt in that most of his pupils were aristocratic residents of Paris rather than aspiring pupils of the virtuoso type. Both pupils and teachers will find pertinent hints giving insight to problems which "turn up" constantly at lessons.

THE BOY AND THE PIANO

Dr. Thomas Tepper aims his analytical mind at the problem of the interest of the boy in this new age of musical activities and methods. If you are a parent or a teacher, Dr. Tepper's article will give you the professional advice you are seeking.

WILL THE ORCHESTRA BE MODERNIZED

Evangeline Lehman, composer, pianist, singer, and teacher, had a talk with the late famous Emanuel Moor, of Switzerland, composer and inventor. It brought forward some surprising ideas which musicians will want to think about.

The World of Music

(Continued from Page 410)

THE PHILADELPHIA BACH FESTIVAL was held on May 2nd and 3rd at St. James Episcopal Church in Philadelphia. The Bach Festival Chorus, under the direction of James Allan Dash, and The Philadelphia Opera Orchestra, with Randall Wilkins and Robert B. Miller conducting, and many outstanding soloists took part in the cantatas.

THE NORTH TEXAS STATE TEACHERS COLLEGE music department gave a three-day Bach Festival in Denton, from May 2nd to May 4th, when Bach's "The St. Matthew Passion" and the "Mass in B Minor" as well as several chorales were given.

THE LONGY SCHOOL OF MUSIC of Cambridge, Massachusetts, announces with regret the resignation of Miss Minna Franziska Holl as director and faculty member. Melville Smith of Cleveland has been appointed her successor. Mr. Smith, organist, teacher, composer and author, has been professor of music at Flora Mather College, Western Reserve University, since 1931.

THE CHICAGOLAND MUSIC FESTIVAL will be held, August 16th, in Soldier's Field, Chicago. This yearly musical event, sponsored by The Chicago Tribune Charities, Inc., in cooperation with newspapers, music and civic organizations throughout the Middle West, will be under the general musical direction of Henry Weber, with Dr. Edgar Nelson acting as general choral conductor. Contests will be held for vocalists, individually and in chorus; for instrumentalists, individually and in groups; for adult and juvenile bands; and for baton twirlers and flag swingers. Festival headquarters are in the Tribune Tower, Chicago.

JASCHA HEIFETZ presented Gail T. Kubik with his personal check for one thousand dollars, the prize awarded for the winning concerto for violin and orchestra in the recent contest sponsored by Carl Fischer, Inc., music publishers. Mr. Kubik, who is twenty-six years old and now resides in New York City, came from South Coffeyville, Oklahoma.

A DIAMOND JUBILEE is to be celebrated during the coming year by the Chicago Conservatory of Music. The institution is really genealogically eight years older, in that eighty-three years ago, in 1857, Dr. Robert Goldbeck, a highly esteemed pianist and pedagog (pupil of Kohler and Litloff), established a conservatory in New York City, which he moved to Chicago eight years later and renamed The Chicago Conservatory of Music. This conservatory subsequently absorbed the Institute of Music and Allied Arts (1931), The Bush Conservatory of Music (1932), The Chicago College of Music (1935), The Columbia School of Music (1937). The Diamond Jubilee of the founding was made the occasion of a concert given by the sixty-five piece Chicago Conservatory Orchestra, conducted by Ludwig Becker. This was held at the Great Northern Theatre on March 16th. The School has had many famous masters upon the faculty. Among the contemporary alumni are Gladys Swarthout and Jan Garber.

THE CONSERVATORY OF MUSIC at Berne, Switzerland, has recently moved into larger and more impressive quarters in the heart of the old city. Musicians on the teaching staff are giving a series of Sunday Matinee Concerts during the 1941 season.

TURN ABOUT IS FAIR PLAY. In past years many of the men's universities gingerly let women students into their summer courses. Now Smith College, at Northampton, Massachusetts, has opened its doors to men applicants for the Summer Session, to be held in the School of Music. With a completely equipped music building, containing fifty-six practice rooms and a rare music library of fifteen thousand volumes, together with a greatly enlarged teaching staff, there is every reason why such a course should be of educational value.

FRIEDRICH SCHORR, well known leading baritone of the Metropolitan Opera Association, will hereafter devote a part of his time to teaching, having taken the direction of the Vocal Department of the Music School of the Julius Hart Musical Foundation, at Hartford, Connecticut, which already includes in its faculty such outstanding names as Harold Bauer and Alfred Einstein (the musicologist, not Albert the scientist).

EDELBERT L. SANFORD, well known composer and teacher of piano and organ, for more than forty years, passed away during March of this year. Among his best known songs are *Beyond the Golden Portal*, *The King of the Wind* and *God's Paradise*.

PEARL GILDERSLEEVE CURRAN, well known composer of Larchmont, New York, died in New Rochelle Hospital on April 17th, at the age of sixty-five. Among her songs, sung by such outstanding artists as Caruso, Anna Case, John Charles Thomas and others, are: *Rain, Dawn, Life and Nocturne*. Her religious songs include *The Lord's Prayer*, *The Lord is My Shepherd* and *Crucifixion and Resurrection*.

PACIE RIPPLE, distinguished tenor actor, passed away in Post-Graduate Hospital, New York City, on April 17th. He made his debut in England with the Carl Rosa Opera Company and later toured with the D'oyly Carte Opera Company, playing one season under the direction of Sir Arthur Sullivan and Sir William Gilbert, in London.

ISIDORE WITMARK, founder and former president of M. Witmark and Sons music publishers, died in Polyclinic Hospital, New York City, on April 10th. Mr. Witmark was also well known as a composer of popular songs. He was seventy-one years old.

ANTHONY C. T. KOERNER, chief of the music-engraving department of the Theodore Presser Company in Philadelphia, passed away at his home in Camden, New Jersey, on April 23rd. Mr. Koerner was born in Leipzig, Germany, where, at fourteen, he began to study the craft in which he was an artist. As an apprentice he used to deliver proof to the famous composer, Franz Liszt. Mr. Koerner joined the staff of the Presse Company in 1912, where he was beloved and respected throughout the years. He was eighty years of age at the time of his death.

A Review of Some Recent Issues to Aid Piano Teachers

Teachers may secure any of these "on approval" and through such examination privileges choose splendid materials for their Summer teaching or in early preparation for the Fall season.

MUSICAL VISITS WITH THE MASTERS—For Piano

6 Simplified Arrangements from the Classic Composers
Compiled by BRUCE CARLETON

With Biographical Notes by PRESTON WARE OREM
Every sincere teacher seeks to inculcate in the pupil a love for good music. It is generally agreed that nothing proves more interesting than to have the student, himself, play the classics. To make this possible, or the pupil just about completing the first grade, this book was compiled. The title page shows portraits of the sixteen great composers whose works are represented, and upon opening the book the pupil finds simplified arrangements of pieces considered best representative of the composer's style, each two pages in length and accompanied by a brief biography. Next to the biography there is space provided for pasting in a pen-graph portrait of the composer. The sixteen portraits are provided at the end of the book. Here are the names of the composers: Brahms, Mozart, Schubert, Verdi, Mendelssohn, Gluck, Rubinstein, Chopin, Haydn, Bizet, Tchaikowsky, Beethoven, Handel, Liszt, Schumann and Bach.

Price, 75c

CINDERELLA—A Story With Music For Piano

By ADA RICHTER

One of the added delights for the young piano student of today. Through this story-telling book, the young piano beginner gets real pleasure in playing little pieces that help his or her progress. The pieces help express the emotive qualities of the story. Further individual interest in the book comes to the young pianist through the fun that may be had in coloring the nine full-page illustrations of the experiences of Cinderella. As a show piece for young piano beginners the teacher may have her pupils present the material in this book before an audience, dramatizing the story or presenting it in pantomime with various pupils playing the piano and singing in singing the texts to some of these musical numbers.

Price, 60c

PLAY AND SING—Favorite Songs in Easy Arrangements for Piano

By ADA RICHTER

With this collection the young pianists along in their first year or the beginning of their second year of study may have lots of fun and satisfaction. Mrs. Richter, who has been very successful in providing things to enlarge the repertoire as well as the scope of activities of young piano pupils, has arranged 40 favorite melodies in such a way as to have them effective for piano solo recreation or for piano accompaniments to singing without going beyond the ability of the young pupil. The index divides the songs. There are favorites youngsters learn to sing in school, songs that come to us from other lands, songs that are individually American, songs from operatic sources, and songs which our grandparents sang long ago. Like Mrs. Richter's book (*My First Song Book*) preceding it, *Play and Sing* gives promise of interesting time beyond the juvenile stage who like to "pick out tunes" at the piano.

Price, 75c

EASY PIANO SOLOS IN SHEET FORM

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27124	Blue-Eyed Doll (With Words)— Harold Spencer	1	.25
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27080	Our Camp Bugle Call (With Words)—Thelma Vera-Estanol	1½	.25
27079	I Heard a Cuckoo— Anna Priscilla Risher	1½	.25

28 MINIATURE ETUDES—A Book of Studies for Third Grade Piano Students

By ELLA KETTERER

This book is a particularly interesting group of studies for the piano student. They may be taken up at the beginning of third grade work and used as supplementary material throughout most of the season's study. Each etude has a somewhat descriptive title and is virtually a short piano solo selection, although each one does cover definitely some of the technical equipment pupils should work to gain in the third grade of study. There are such phases as hand work, triplets, the trill, syncopation, staccato, left hand alone, development of the weak fingers, simple suspensions, broken thirds, changing rhythms, repeated notes, arpeggio chords, wrist work, preparation for turns, chords and octaves, ascending and descending arpeggios, broken chords, etc.

Price, 75c

TEN STUDIES IN BLACK AND WHITE—For Piano

By MANA-ZUCCA

Just the type of material to help the piano student of today move onward in about the grade four stage. Each of these study offerings is in the "study piece" style. The titles, as well as an indication of the technical phases covered, are—*A Misty Scene* (legato), *A Skyline* (hand stretching and accuracy), *Dancing Spray* (wrist attack and rhythm), *Autumn Leaves* (octave staccato), *A Seascape* (arpeggio accompaniment to right hand melody), *A Spanish Scene* (rhythmical study), *Still Life* (legato), *Clouds Over the Ocean* (double notes), *The Fountain* (velocity), *Flowers in Bloom* (quick attacks). These studies are well produced in the *Music Mastery Series* make-up and the name of the composer is assurance of their musical interest.

Price, 60c

FIFTH YEAR AT THE PIANO

By JOHN M. WILLIAMS

This addition to the immensely successful "year by year" piano course by John M. Williams is proving a refreshing discovery to many teachers adopting it for the teaching of pupils at this stage of piano development. It is refreshing to the teacher because there is no necessity during the lesson period or apart from the lesson period to take time to annotate the study material. The selections used as study material are analyzed as to study points and everything is so set up that the teacher is able to carry the pupil along more satisfactorily and more rapidly than the average work offering study material for this grade usually permits. The fact that Mr. Williams has selected as a basis for study material such numbers as Dvorak's *Humoreske*, Grieg's *Butterfly*, Lack's *Equisette*, Humperdinck's *Evening Prayer*, Nollé's *The Raindrop*, Lack's *Valse Arabesque*, and a few other interesting compositions enhances the value of this book to the pupil. Certain definite technical needs not covered through such compositions are met by wisely selected and carefully edited Czerny Studies.

Price, \$1.00

TEN STUDIES IN STYLE—For Piano

By CARL WILHELM KERN

This latest addition to the Music Mastery Series is a set of ten studies in advanced second and early third grade by the well-known composer and teacher, Carl Wilhelm Kern. In each some special technical problem usually arising at this stage of the pupil's development is given attention, such as crossing hands, phrasing, contrasting dynamics, scale passages and various rhythms. To make the work more interesting to the pupil these exercises are presented in the form of pieces, all of them bearing imaginative titles like *Banjo Joe*, *Elfin March*, *Merry May*, *Tarantella*, *Con Amore*, *At a Military Post*, *Rustic Dance*, *Pranks*, *At Midnight*, and *At the Airport*. Each is accompanied by an analytical note and suggestions for the development of technique.

Price, 60c

TWO-VOICE INVENTIONS— For Piano

By J. S. BACH

Edited by F. BUSONI

Carefully Prepared with English Translations

By LOIS and GUY MAIER

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Here is the famous Busoni Edition of Bach's *Two-Voice Inventions* in an excellent English translation of the text by Lois and Guy Maier. Printed on a superior quality of paper from brand-new plates, this edition reflects credit on the publisher and the editors, and it will be well worth the teacher's while to specify "Presser Collection" when assigning this work to students.

(Presser Collection, Vol. 346)

Price, 60c

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Edited by F. BUSONI

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The editors who so efficiently prepared the above-mentioned Bach's *Two-Voice Inventions* also made this excellent American Edition of the *Three-Voice Inventions*. The work should be especially appealing to American students and educators because it is the product of one of America's outstanding authorities on the works of Bach, who, in collaboration with his talented wife, made the English translations and carefully edited every detail of the book's preparation. Don't fail to mention "Presser Collection" in ordering.

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FRAGMENTS FROM FAMOUS SYMPHONIES—For Piano

Compiled and Arranged by WILLIAM BAINES

Mr. William Baines has produced, in these arranged excerpts from the symphonies of such composers as Dvorak, Schumann, Mozart, Schubert, Tchaikowsky, Brahms, Beethoven, and Haydn, a splendid means by which young piano pupils as well as pianists of limited playing ability may enjoy producing on a piano keyboard the fine music to be found in these melodic excerpts. The recent increase in the number of symphonic orchestras throughout the country as well as the popularity of symphonic music in radio progress has virtually made necessary a collection of this type for pupils along in the second grade of study. This collection also is of a character to provide real pleasure to the grown-up piano beginner.

Price, 75c

MASTERPIECES WITH MASTER LESSONS—For Piano

Thousands of advanced piano students who longed for the opportunity to enter the master classes of the world's famous piano pedagogs and were prevented from attending because of the expense involved and the distance from their residence to the place where these master classes are held, will find in this volume much that they would have obtained had they been able to register with these teachers for private lessons. Imagine having under one cover master teachers' analyses and directions for playing fifteen of the great master pieces for the piano! Here each master lesson is given not only once, as in a class, but always in possession of the student and may be read and reread before and during the practice period. Each composition is completely keyed with the master lesson that accompanies it.

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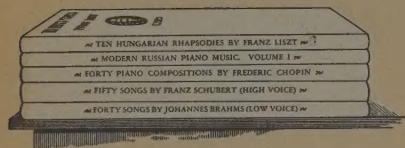
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